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Autographs.

A COLLECTOR'S GUIDE

Jerry E. Patterson



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Errors and opinions are to be credited to my sole account.

Also by Jerry E. Patterson

Auction Antiques Annual 1970-71 (with Linda Rosenkrantz)

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INTRODUCTION

Historians of autograph collecting like to trace the origins of this delightful and instructive pastime back to remote times and claim to find evidence that as long ago as the Roman era there were collectors of the handwriting of famous men and women. Although such a lengthy pedigree may flatter present-day collectors, it is clear that autograph collecting as it is now known is only about two hundred years old. Interest in finding, preserving, and displaying letters and documents signed by notable persons developed in Europe, England, and America at very much the same time, the turn of the nineteenth century.

Some of the great English collectors of books and manuscripts before 1750 owned collections that included autograph letters and documents, but they were not "autograph collectors"; they were primarily attracted by the literary content of manuscripts and not by their authors. "Grangerizing" (inserting autographs and other illustrative material into printed books), popular late in the eighteenth century, greatly increased interest in autographs. "Autograph albums" were the rage in the 1820s and 1830s, books of facsimiles of signatures of famous people were published, and a market grew up in which autographs could be bought and sold. By the 1820s there were auction sales of autographs in London, and dealers sprang up who had stocks of autographs for collectors. The well-publicized activities of famous collectors like Sir Thomas Phillipps (1792–1872), who assembled the greatest private library of manuscripts ever known, focused attention on the handwritten word.

Most authorities consider Dr. William Buell Sprague of Albany (1795–1876) to have been the first important American autograph collector; he was working hard at assembling his vast collection of signatures of American notables by the 1830s. Autographs have been a staple of the collecting world ever since. Interest has never slackened, but it has peaked several times—in the 1830s, at the time of the centenary of American Independence in 1876, during the 1920s, and at present. Never as widespread as stamp collecting or as high-priced as collecting paintings, autograph collecting has a large band of devotees, and with enthusiasm undoubtedly increasing, a bright future as a hobby.

This book assumes that the reader has an attraction to autographs. On that assumption, it attempts to be as instructive and useful as possible in a field of collecting that is not without its hazards.

Each collector of autographs has his own reasons for collecting. Like most accumulators of objects, he is accustomed to criticisms of his hobby as a waste of time, money, and space, although no one ever seems to criticize raising flowers or woodworking. But the true collector will never be on the defensive about his hobby: the rewards he finds in the preservation and study of old letters and documents more than compensate for the remarks of Philistines.

Fashions in collecting change every day, and the collector—if happy with what he is buying—need not be very much concerned about the latest valuations. There is nothing like the serenity in collecting that comes from personal satisfaction with one's purchases. Certain trends, as opposed to fashions, have emerged over a period of years in this century. There is certainly more emphasis today on the physical condition of autographs than there was thirty or forty years ago. Collectors no longer cheerfully tolerate pasted down, Scotch-taped, or foxed autographs. This development has been paralleled in stamp collecting with the ever-increasing emphasis on "never hinged" condition. There is much less mounting, inlaying, and binding of autographs. A curatorial approach, which stresses care and preservation, is evident even in private collections. The growth in the prestige and influence of museums has been responsible for much of this development, which is resulting in the preservation of many more manuscripts but has deprived autograph collecting of some of its charm. There was something comfortable and endearing about the Victorian autograph album.

Another trend lies in the emphasis today on the subject matter of autographs; the signature itself is of less importance. It is probably true to say that today collecting mere signatures is entirely a juvenile endeavor, although in the nineteenth century it was considered a quite respectable pursuit for adults. There is less interest in the characteristics or supposed characteristics of the handwriting of notables. What collectors now strive for is an important letter or document relating to specific events, historical, literary, or scientific.

There is some parallel between autograph collecting and daily events, but it is not close. The observances of the centennial of the American Civil War did not markedly increase interest in collecting Civil War autographs or noticeably affect their price in the 1961–65 period. Interest in the American Revolution, very strong at present, began to build in the late fifties long before plans began to be made for the Bicentennial. Over a long period of

time, however, the twentieth-century interest in science, especially strong in the 1950s, has affected the market in autographs of people important in the history of science and medicine. Throughout this book there will be remarks on fields of autograph collecting that are growing stronger or weakening, and a number of areas will be pointed out as possibilities for the beginning or modest collector.

No book on autograph collecting can encompass the immense range of collectible autographs. To tell the truth, there are as many kinds of collections as there are collectors. The major areas of specialization are discussed here. There are even a few areas, such as collecting the Signers of the American Declaration of Independence, in which not many buyers can hope to compete; they are mentioned because they have such firm and celebrated places in the history of autograph collecting that any collector will constantly read and hear of them.

The news that reaches the public about autograph collecting is nearly always from the bottom of the field (collecting baseball players' signatures) or the top (George Washington letters), but in between is the great body of autograph collecting. This book is aimed at the serious collector, beginning or advanced, who wants to build up a collection of autographs priced from under \$100 to somewhere near \$1,000. Among the examples given will be many either well below or well above those figures, on the grounds that the collector will want to be alerted not only to possible "bargains"—that is, undercollected autographs currently selling for \$10 to \$25—but will also want to know about material that is beyond the reach of anyone but the richest collectors and institutions. The book shows what is likely to be available and at what approximate price range. The remarks on rarity and price range should prove useful for collectors with varying degree of knowledge and financial assets.

This book is slanted toward the American collector, and most of the examples given are autographs that seem to appeal to Americans. There are no doubt American collectors of the signatures of English monarchs, but the average American collector of English autographs is much more likely to be attracted to letters of Charles Dickens or Florence Nightingale or Montgomery of Alamein—and so more space has been devoted to those personages and the market for their autographs than to those of royalty.

Little is said in this book about autographs as investments. It seems unwise to encourage collectors, especially beginners, to believe that they can make money by buying autographs and selling them for a profit, after

a few years, at auction or through a dealer, or worse still to lead them to think that "good" autographs are certain to advance in price. Although it is quite true that many collectors through the years have indeed sold their collections at a profit, it is also true that collections of the finest material of their kind have gone begging after a period of years because that kind of material was no longer in demand. It is to the advantage of auction houses and dealers to encourage collectors to think of autographs as investments, but among themselves professionals can tell endless stories of collectors whose autographs have been almost impossible to sell after their owners' death or when money was needed. The collector who bought heavily during the 1930s of authors then popular and sold during the 1950s might have profited if he had bought Ernest Hemingway, but if he invested heavily in autographs of Joseph Hergesheimer, they would be very difficult to dispose of now.

There is no harm in attempting to invest some spare funds in autographs for future appreciation, but the collector must realize that, in so doing, he is pitting himself against professional dealers who spend all their time with autographs and who are likely to be much more seriously involved than he is because with them the funds are not spare but are their livelihood. Anyone in the trade, too, will agree that a collector who buys and sells too much and too rapidly acquires a rather unattractive reputation: dealers naturally resent the competition, and other collectors are likely to feel that the *marchand amateur* (as the French call him) is not really one of them. Neither will criticize the collector who has set out to assemble a good collection (a set perhaps of letters of generals of the American Revolution), finds that it is as complete as he can make it, and decides to sell it in order to start assembling a collection on another subject. It is the too-rapid turning over of items from a collection that betrays the collector-dealer and causes the trade, especially, to be wary of him.

The best thing for the collector to know is that, whereas many collections assembled for love have been sold at a profit, few indeed have been deliberately assembled as an investment by private parties and turned over for a profit.

For the autograph collector there is an indescribable charm in finding, purchasing, and owning a rare signature or having in one's possession a letter by an admired author. This book will have served its purpose if it provides some guidance in a large and complicated field of collecting, and still more if it encourages new collectors to take up this civilized avocation.

BASIC TERMS AND THEIR ABBREVIATIONS

(Details are given in Chapter 1)

autograph or *manuscript*: anything handwritten

ALS: "autograph letter signed," letter written and signed in the same handwriting

LS: "letter signed," a letter in the handwriting of one person but signed by another

Ms: "manuscript," anything handwritten except a letter or document

AMs: "autograph manuscript," entirely in the handwriting of one person but not signed. If signed, referred to as AMsS: "autograph manuscript signed"

APcS: "autograph postcard signed"

AQS: "autograph quotation signed"

ANS: "autograph note signed"

D: "document"

ADS: "autograph document signed," a document written and signed by the same person

DS: "document signed," document in one hand signed by another

T: "typed"

TLS: "typed letter signed"

C: "card," a correspondence or visiting card

I The Vocabulary of Autograph Collecting

EACH FIELD OF COLLECTING has a vocabulary all its own, a sort of shorthand that collectors find useful in talking and writing to each other. It is the basis of all descriptive cataloguing of collected objects. Besides, collectors undoubtedly enjoy having their own jargon; there is an attractive freemasonry about a special language.

Autograph collecting also uses a series of abbreviations universally accepted in the English-speaking world. The terms the autograph collector will encounter are discussed in the following paragraphs.

Any object described by the adjective *autograph* has been written by hand in ink, pencil, crayon, or with any sort of marking instrument. The noun *autograph* is used as a synonym for "signature." The noun *manuscript* is used for literary works of whatever length or nature, from wills to novels, that are entirely handwritten. *Manuscript* as an adjective simply means handwritten. The word *holograph*, which the collector will see used in older books (British), is a synonym for *autograph* as an adjective.

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A is an abbreviation always indicating "autograph" (sometimes seen written "auto").

Ms indicates a "manuscript." The plural is *Mss*.

AMsS is "autograph manuscript signed," meaning it is entirely in the handwriting of one writer and signed by him.

AMs is "autograph manuscript," one entirely in one hand but not signed. It is a term that occurs quite frequently in describing literary properties such as novels and plays because many authors through the centuries have not bothered to sign their manuscripts.

AMss and *AMssS* are the plurals of these abbreviations, recognizable as indicating groups of manuscripts.

ALS, the most important abbreviation in autograph collecting, indicates "autograph letter signed," meaning a letter entirely in the handwriting of the signer. A letter is a form of literary accomplishment that everyone recognizes because it begins with a salutation and ends with a subscription and signature and is specifically directed to someone, although the name of the addressee may have been lost. The signature may be a full name, initials, a nickname, a stamped name, even the drawing of a little face.

Many characters in history whose letters and documents are collected signed less than their full names, and not just through whim. Reigning monarchs, for example, sign only their Christian names. It is usual practice in auction and dealer catalogues to indicate if the signature is not in its full form by a description in which the exact signature is quoted. For example, when they were offered at auction, three *ALsS* of the distinguished Antarctic explorer Sir E. H. Shackleton to a young lady were described as series of three *ALsS* (all signed "Polar Man").

Where well-known pseudonyms are involved, the signature is given thus: Eliot, George. *ALS* ("M E Lewes"). Some authors have been kind enough to later collectors to sign both names, such as "Samuel Clemens, Mark Twain," on the same piece. On the other hand, Voltaire (François Marie Arouet) almost invariably signed only "V."

The form of signature used by famous people is of very great importance to collectors of autographs—and not just for scholarly reasons. Prices are often involved, manuscripts and letters signed with full signatures being generally more expensive. The collector must study the men and women he collects to recognize the peculiarities of their signatures—"N" or "Nap" for Napoleon I, on occasion—and also know their pseudonyms. For example, "Nancy Boyd" was the name used on early work of the poet Edna St. Vincent Millay.

Even in the eighteenth century the habit of signing letters with lordly initials alone used to annoy some recipients. The distinguished American jurist John Jay wrote to his young nephew Peter Jay Munro in 1783:

I observe you sign your name differently—sometimes with the Christian name at full length and at other times only the Initials—why should they who receive your Letters be obliged to guess at your name? I know that some from mistaken Ideas of Importance sign only their Sir Name—there are however many Reasons for our being uniform in this particular. (*Original letter, quoted courtesy Museum of the City of New York.*)

The flourish often made by the writer of a letter after his signature is called a *paraph*. There are many famous paraphs in autograph collecting; Charles Dickens's is perhaps the best known.

The plural of *ALS* is *ALsS*.

Although the abbreviations given above are considered standard, variations do creep in: *A.l.s.* for *ALS* and *A.LL.s.* for *ALsS*, and others.

ANS is "autograph note signed," meaning a few lines that may or may not be in letter form. An *ANS* should not be in the physical form of a letter—that is, with the customary top-line salutation—but *ANS* is sometimes used loosely for a short letter of only a few lines. This leads to a fruitful area of disagreement. When does a note stop being a note and become a letter? The best cataloguing therefore usually mentions the number of lines in the note, so that the buyer knows he is getting a brief item.

Nomenclature is rather unfixed for letters written in the third person, which was very frequently employed in the nineteenth century, especially in replying to invitations. Third-person letters are probably notes, but the collector will often find them described as *ALsS* in catalogues. The "signature" is considered to be in the body of the letter and not at the foot. Here is an example of auction house cataloguing of such a letter: Robert Browning. *ALS* (in the third person) to "The Lady Resident," declining an invitation.

C is a card, and therefore *ACS* is an "autograph card signed"; this is most often in the form of a card written out for an autograph collector, although the term also covers modern correspondence cards. Many catalogues and reference books do not indicate when a letter is written on a postcard: *ALS* does for both, but the term *APcS*, "autograph postcard signed," is occasionally used since some modern writers (George Bernard Shaw is the most famous example) have been addicted to the use of postcards for their correspondence.

AQS is "autograph quotation signed." Such manuscripts are surpris-

ingly common, nearly always a quotation from a famous man, a great many authors having succumbed to the pleas of collectors to write out and sign some well-known line or lines from their work.

LS indicates a letter *not* in the handwriting of the signer, but with his signature, in other words authored but not written by him. The amanuensis is usually a secretary, assistant, or relative, although of course he can be a doctor taking down a patient's words. As in listing *ALsS*, it is usual to indicate the way the letter is signed by quoting the signature if the name is not given in full. The plural of *LS* is *LsS*.

NS is rarely used, since by its very nature a note is seldom written by an amanuensis.

QS is theoretically possible, but a collector will not often encounter a quotation written by an amanuensis and then signed by a famous man, a somehow unattractive item.

Df is a "draft" of a manuscript or letter. Drafts are almost always unsigned because they were only for the author's own use, but usually they are instantly recognizable because they have inserted corrections, additions, or excisions. In the days when correspondence and its elegancies were taken seriously, many people drafted their letters and retained the draft as we would a carbon copy. It is safe to say that almost any collection of old papers will contain a number of drafts.

A "document" is almost anything written by hand or typewritten, signed or not signed, which is not a creative work (novel, story, history, and so on) or a letter. The abbreviation indicating "document" is simply *D*. The term covers legal papers (including checks), receipts, deeds, indentures, and the like.

ADS (sometimes, especially in England, *A.Doc.s.*) indicates a document entirely in the hand of the signer.

DS can be used for a partly printed form that was completed ("filled out" or, more elegantly, "accomplished") in manuscript or for a document in the hand of an amanuensis prepared for signature or signatures. The completed document is an extremely common form of historical manuscript. Military orders, ship's papers, and official forms of any kind are thus described.

As in the description of letters, the way a *DS* is actually signed is usually indicated. For example, Queen Isabella of Spain, like many other (but not all) monarchs, signed "I, the Queen" so that a description of a document signed by her is: Isabella I., Queen of Castile, *DS* ("Yo la Reyna").

A check can be described as an ADS (as in the case of early bank orders) or DS (a modern print check completed by hand).

A *docket* is a notation for filing made on the back (verso) of a letter or document such as the name of the writer, the date, and the subject.

An *endorsement* is the signature on the back of a check as in everyday parlance, but in autograph collecting is also a notation (often permission or denial of permission) made on the verso of a letter or document.

Typewritten material has its own vocabulary, which has not been stabilized so well as that of handwritten items. The advent of the typewriter was once thought to be the death knell of the autograph, but rather than cutting down on the number of pieces that are collectible, it has rather increased them. Today, for many works, especially novels and plays, there survive a holograph draft, and a typescript original with autograph corrections, revisions, and deletions by the author in his hand, often in several stages of revision and retyping, and one or more carbon copies, which may have been worked over in manuscript by the author. The striking increase in the number of stages of a manuscript has led to one obvious problem: which of the surviving items is the "original"? This becomes especially complicated in the case of authors who compose on the typewriter. The question has led to the notation of manuscripts or typescripts by the authors to identify the stage in composition. Not all authors have been as thoughtful as H. G. Wells. When he presented a friend with the AMs of his novel *The Autocracy of Mr. Parham* (published 1930), which consisted of about 930 leaves (autograph working notes and successive autograph and typed drafts), Wells wrote in a letter to the recipient of the manuscript that it was "probably the only complete M.S. of a book of mine available. Mostly I throw aside or tear up M.S. when the first typescript comes in." The manuscript and letter sold together in 1969 for \$6,300.

The typescript of Tennessee Williams's *Glass Menagerie* (1944) was sold for \$6,000 with the note that it was "the author's original draft." It was a typescript of 106 pages with manuscript corrections, additions, and deletions in the author's hand.

The description *TMs* could be applied to the Williams play and that abbreviation is found in some catalogues, but since the very word "manuscript" means "handwritten," purists shy away from *TMs* and prefer "typescript," as do most of the important auction houses and the standard references on prices such as *American Book-Prices Current*.

A *TLS* is a "typed letter signed." That refers usually to an original typescript, but signed carbon copies, particularly of letters by important

political figures, are sometimes offered for sale. In English sales catalogues, TLS is not used very often, *Typed LS* being preferred. It is important also to note that *American Book-Prices Current*, the indispensable annual compilation of auction prices, which should be familiar to all collectors, does not distinguish in its listing of sale results between a handwritten LS and a typed LS; the abbreviation LS is used for both.

TNS, TPcS, TQS, on the same pattern of the autograph abbreviations, are used.

The following abbreviations are often used in descriptions of letters and manuscripts:

Nd, meaning "undated"

Np, meaning the place from which the letter was written is not indicated

Ny, meaning the year has not been given in dating the letter

The collector will occasionally find "double dates" such as the birth date of George Washington: 11/22 February 1732. "Double dating" began because the "Julian" calendar, used in Europe until 1582, began the new year on 25 March whereas the "Gregorian" calendar, used in Roman Catholic countries after 4 October 1582, started with 1 January. The Gregorian was also eleven days ahead of the Julian. Protestant countries began to use the Gregorian calendar in the eighteenth century. The British government ordered that it be adopted in the mother country and all colonies, including the American, in 1752. The date 2 September 1752 was followed by 14 September 1752 (to make up the eleven days difference), much to the distress of the population, who thought their lives were being shortened by eleven days. The new year began on 1 January. For a time, dates preceding 14 September 1752 were written with "O.S." (Old Style) after the numerals; dates after had "N.S." (New Style), or included both numerals separated by slashes, as in James Madison's birthday: 5/16 March 1750/51. Generally speaking, the double dating of this short period in the first half of the eighteenth century is of little consequence in the study of autographs.

On 1 January 1793 the French government adopted a new "Revolutionary" calendar in which 1792 became "An I." Each year had twelve months with new names and time periods. The calendar was used until 1805 ("An XIV"), when Napoleon ordered the old nomenclature restored in 1806. Only the collector of French manuscripts within that short but

important period 1791–1805 need concern himself with the Revolutionary calendar. Most encyclopedias give a table whereby Revolutionary calendar dates can be converted into Gregorian dates.

New forms of autographic and typewritten material have developed within our century and are expanding at the moment. Every autograph collector ought to rejoice over these developments, as they increase the stock of collectible items. The theatre and motion pictures have been responsible for much of this new material. In this century plays have been mimeographed before or during production (usually by acts, each act with its pages separately numbered) and stapled together, often in plain heavy paper wrappers. In British productions they are often on legal-size sheets. These mimeographed copies are distributed to the actors and production staff. The author's copy has often served him as a text for correcting, revising, or even completely rewriting. Sometimes several versions exist almost as drafts. They are of course not "the manuscript" of the work, since they are reproductions, but they are important texts and worthy of preservation and collecting. They are referred to as "mimeographed typescripts" or "mimeo scripts."

Cancellations are often found in these scripts. One leaf or more has been extracted and retyped or remimeographed, and the new material distributed to the persons involved.

Screenplays and radio scripts are found in the same form and have become collector's items. The screenplay (190 pages), for example, of Graham Greene's famous motion picture *Our Man in Havana* (produced 1959), an AMs accompanied by a mimeographed typescript with the author's revisions in manuscript, was sold in 1964 for \$1,800. A collection of mimeo scripts of films produced by David O. Selznick has been sold at auction for considerable prices. The mimeographed radio script of Dylan Thomas's *Under Milk Wood* (37 pages), *not* revised by the author, sold in 1968 for \$450.

With contemporary processes of reproducing literary and historical material by Xeroxing and other forms of copying, the manuscripts of today may take on some unexpected forms. Here is a bookseller's description of the "manuscript" of a work by the contemporary writer Michael McClure of the "Beat Generation": "*The Adept*. Xeroxed typescript of this novel, with many original corrections and pasted-in rewriting by McClure, and with the printer's setting marks. As returned to the author by the publisher. \$150."

A small group of terms describes the surface on which most manuscripts are written. However, unless a collector specializes in early manuscripts (ancient and medieval), which are not discussed in this book, most of the manuscripts and letters he sees will be written on paper. Only occasionally will they be written on *parchment* or *vellum*. These are two different writing surfaces, but the words are often used interchangeably in autograph collecting. *Parchment* is the skin of a sheep or goat, which has been prepared for writing. *Vellum* is calfskin and is superior to parchment for writing. These were the writing surfaces in use until the European Renaissance when paper, which had been known since late medieval times, came into common use. Parchment and vellum have never completely vanished and are used today for some official documents, presentation scrolls, and calligraphy (discussed below). Vellum has been and is used for binding.

Knowledge of paper can be useful in establishing authenticity for manuscripts dating from the Renaissance on. Before the middle of the nineteenth century, paper was made from rags. It is of two types: *laid* and *wove*. So called "laid" paper, when held toward the light, shows the marks of the metal wires that stretched across the wooden frame of the mold in which the paper was made. These marks, usually about an inch apart, are known as *chain lines*. Most paper made before the middle of the eighteenth century shows chain lines. "Wove" paper began to be used in the second half of the eighteenth century, when it became more popular—because cheaper to produce—than laid paper. It shows no chain lines. After about 1860, wood pulp began to be used in the place of rags for producing paper, and the era of inexpensive (and much more perishable) paper began.

Watermarks are produced by a thin wire pattern over the paper mold; they are translucent. The study of watermarks is extremely complicated. For the interested collector, the definitive work on early watermarks is Charles M. Briquet's *Les Filigranes* (Paris, 1907, and reprinted), which lists and illustrates thousands of them used between the years 1282 and 1600. Unfortunately, there is no really comprehensive work for later marks.

In autographic terminology a *leaf* is the whole sheet of paper; a *page* is a side of the leaf containing writing or printing. Thus, in the ordinary printed book a leaf contains two pages. The front side of a leaf is the *recto*, the back is the *verso*. These terms are used for manuscript and printed works. When a manuscript has been numbered only on the leaves (in the upper right-hand corner, usually), references indicating pages are given thus: 25r, 25v.

Manuscripts are described by size in every catalogue. The sizing is conventional and follows that developed for printed books long ago. The origin of the size terms is in the folding of sheets of paper by the printing press. In descending order, the commonly employed terms and their abbreviations are:

Fol., or *folio*, a large sheet usually around 8½ by 13½ inches (none of these dimensions can be precisely fixed).

Quarto, abbreviated to *4to* (pronounced the same, “quarto”), usually about 8 by 10 inches, nearly the size of today’s American typing paper.

Octavo, or *8vo* (pronounced “octavo”), about 5 by 8 inches. This is the most usual size for old autograph letters and is the size the collector will see most frequently given in catalogues.

Duodecimo, or *12mo* (pronounced “twelve-mo”), a sheet folded into twelve leaves before cutting; *Sextodecimo*, or *16mo* (pronounced “sixteen-mo”), a sheet folded into sixteen leaves. (The latter are therefore very small, about the size of an index card.)

There is an increasing tendency to give exact dimensions in describing manuscripts. Where this is done, it is conventional to give the vertical dimension first as in book cataloguing.

Terms to describe the physical condition of manuscripts, like the size terms, have mostly been taken over from book collecting. Properly—and frankly—used, these terms enable cataloguers to give collectors a very fair idea of the appearance of manuscripts being offered for sale. For example, *browned*, or *browning*, means that age has given the paper a slight brownish cast. Unless this is pronounced to the point of affecting the text, it is not considered a serious drawback since it is practically inevitable in any old manuscript.

Foxed, or *foxing*, is a word universally used among book and manuscript people to indicate scattered discolorations on paper caused by dampness (they are thought to resemble a fox’s paw prints).

Spotted, or *spotting*, is a more serious matter, indicating that actual drops of a liquid (wine, coffee, tears) have fallen on the paper.

Damp-stained indicates an overall discoloration due to humidity. This invariably makes the paper limp and slightly blurred.

Water-stained is used to warn the prospective buyer that the spotting is really quite serious and affects large areas of the manuscript. The stain has probably resulted from immersion, not spotting or high humidity.

Ink-burned means that the ink used on the manuscript has been of high acid content and has gradually eaten into the paper, especially where the ink is thickest. An entire manuscript can deteriorate to the point of illegibility on account of ink burning.

Worn along folds means that in an old manuscript, especially a letter, creasing has thinned the paper where it has been folded.

There are important words descriptive of the processes that have affected the physical condition of a manuscript, generally in an effort to preserve it. For example, *mounted* always means that the manuscript has been affixed to a sheet of paper, cardboard, canvas, or any other substance thicker than itself, with glue or adhesive tape as a means of preservation. This practice was much more common in the nineteenth and early twentieth century than it is today. A great many manuscripts are offered for sale today, however, that have been so treated in the past.

Inlaid means that the size of the manuscript has been extended by the addition of new paper, generally to make it uniform with other manuscripts for binding.

Silked indicates that a manuscript has been preserved by placing it between two layers of gauze. This is sometimes necessary to prevent the manuscript from completely deteriorating. It affects the appearance of the manuscript by slightly blurring the words, although very skillful work reduces that effect. Silking may be extended to the entire manuscript or used only for any part of it that is torn, thinned, brittle, or damaged.

Tape-stained refers to the extremely ugly brown stain that remains when modern adhesive tape has been removed from a manuscript.

Retouched where originally light indicates that a later hand has gone over a fading manuscript, usually with fresh ink, and by more or less carefully tracing over the letters has freshened its appearance. This was often done, particularly in the early days of autograph collecting in the nineteenth century, to preserve the manuscript. At other times, it was done to increase the value of the manuscript by making it more legible and attractive.

In auction catalogues, especially in Great Britain, the collector will see the expressions *waf*, which means "with all faults," or *sold as is*. These terms mean the physical condition of the manuscript is so seriously affected that the buyer is being warned beforehand that he will not be allowed to return it on account of damage. The terms also serve when a mass of manuscript material being offered in one lot is in varying physical condition

or so large that an accurate count cannot be made of the pieces.

The collector should master these terms and take them very seriously when making additions to his collection. The physical condition and appearance of autographs is an important matter. It is impossible to say mathematically exactly how much condition affects price, but poor condition seriously decreases the value. In general, the wise collector will pay no attention to the prices realized for material that is described by most of the above terms, or by more unusual ones such as "charred around the edges," "mouse-gnawed," or "erasures." Autographs and manuscripts that have been mounted, pasted in albums, or framed unfortunately bear marks of their previous incarnations, and those marks are very often permanent.

Mutilation is sometimes mentioned. This usually means that the lower left corner of a letter has been cut away. In most letters until recent times (and in some today), this corner contained the name of the addressee, which some previous owner of the letter wanted to suppress. Mutilation can also involve the excision of lines by crossing them out with ink.

There is little point in buying a manuscript in poor condition. Perhaps the only exception is in collecting the very greatest rarities: if the collector is determined to have a letter of Nathan Hale, Emily Dickinson, Herman Melville, or Edgar Allan Poe, he may have to stoop to buying an autograph in something less than perfect condition. In citing prices throughout this book, manuscripts mentioned are those in acceptable collecting condition.

The printed works of the authors who interest a collector of autographs can be a fine adjunct to his collection of manuscripts. The autograph collector will not be particularly interested in "first editions," "states," "issues," and other book-collecting desiderata, but in books that have an autographic connection with a collected author. That connection can take several forms, each of which has a specific name, and so this phase of book-collecting terminology should be familiar to the autograph collector.

A *signed* copy of a book is one in which someone, usually (and most importantly) the author, has merely written his name. *Signed and dated*, a very frequent description, is self-explanatory.

An *inscribed* book is one in which someone, usually the author, has written his name and some further words, such as "very truly," "with best wishes," or something similar.

A *presentation* copy is one in which someone—again, most importantly, the author—has written an inscription or message addressed to a particular

person. An example of a presentation copy of value, although *not* presented by the author, is this catalogue description: "Bennett, John. *Letters to a Young Lady* (Dublin, 1791). Inscribed by John Adams to his niece Louisa Smith." (This was sold in 1965 for \$80.)

The *dedication copy* of a book contains a presentation message addressed to the person to whom the book is dedicated in print. It is nearly always the most important inscribed copy.

Any inscription, presentation, or dedication that is *dated* is more important than the same inscription without date. The date often tells a great deal about the publication history of the book and can be of biographical importance as well. Inscriptions dated early in the publishing history of the book are usually the most important.

ALS of the author inserted and *author's signature inserted* are terms a collector will encounter in many catalogues of libraries. They mean that a letter or a signature (clipped from a letter or document) of the author of the book has been hinged to the flyleaf or sometimes, unfortunately, pasted down on the flyleaf or inside the covers. Worst of all is a signature pasted down on the title page. These practices are mercifully becoming less common. When such items have not been permanently attached to the book they are described as *laid in*. It is important from the point of view of price to ascertain immediately if the inserted or laid-in material is related to that copy of the book, or indeed to that work. Sometimes other collectors or dealers have attempted to "improve" a book by inserting or laying in autographic material that is only semirelevant.

The autograph collector will do well to keep eyes open for books described as *extra-illustrated* or *grangerized*. Many fine manuscripts and autograph letters have been found in extra-illustrated single volumes and sets.

James Granger (1723-76), an English parson who was author of the *Biographical History of England* (1769), gave his name to a system of book binding. The popularity of the *Biographical History* and at the same time of engraved portraits—it was the great age of the mezzotint—gave collectors the idea of illustrating copies of the *History* with inserted portraits and other contemporary material, including autographs. Granger's name was given to this process, which consisted of breaking the spine of a volume and inserting between the leaves autographs, manuscripts, playbills, documents, engravings, watercolors, drawings, theatre tickets, and other memorabilia inlaid with blank paper to the size of the printed page. The volumes, now

of course much thicker, were restitched and rebound. Often one volume then overflowed to additional volumes. This is the explanation of the term "grangerize" and the origin of descriptions such as "one volume extended to two by the addition of extra-illustrations."

The Reverend Mr. Granger himself did not "grangerize," although at the time of his death (in a startling manner—he had an apoplectic fit while administering the sacrament to a parishioner) he owned fourteen thousand engraved portraits.

This delightful type of binding and preservation is, alas, no longer at all common—for several reasons. Librarians and scholars object to it very strongly because the material in such volumes is difficult to catalogue and prepare for the use of researchers. In fact, in this century thousands of these extra-illustrated sets have been broken up by libraries. Another reason extra-illustration is no longer much practiced is the lack of custom binders to do such work and of course the expense now involved. During Granger's day both the material and the craftsmanship were inexpensive. This art will probably never return; fine binding today is generally lavished on modern illustrated books. But grangerizing in its day preserved innumerable important manuscripts and printed ephemera, which would otherwise have been lost or damaged.

A typical grangerized set sold recently was the *Works* of the historian John Fiske, twenty-four volumes extended to thirty-seven by the addition of letters and documents. The works of certain historians and biographers are especially likely to be found extra-illustrated: J. R. Green's *History of the English People* (1874), Charles Greville's *Memoirs* (1875–87), Washington Irving's *Life of George Washington* (1855–59), Justin Winsor's *Memorial History of Boston* (1880–81). Some of these extra-illustrated sets were expanded to huge proportions: a set of the Winsor just mentioned was extended from four volumes to twelve, and a set of Sir Walter Scott's *Waverley* novels, originally in forty-eight volumes, was extended through the addition of prints, letters, drawings, and similar items to no fewer than ninety-six volumes.

Although collectors have known for generations that almost any sort of manuscript or letter may turn up in these huge runs, and many discoveries have been made, there is always the possibility of new autographic finds.

Related to printed books but autographic are *calligraphic manuscripts*. *Calligraphy* is fine penmanship, and a calligraphic manuscript is one that

has been carefully and beautifully handwritten, a "fair copy" with no revisions or corrections, generally deriving from an already printed text. The purpose of a calligraphic manuscript is to create a visually pleasing copy of a text, not to convey a new version of manuscript or printed words. When placed, as they often are, in a fine binding of levant morocco, for example, and decorated or even studded with jewels, they are also a form of the "minor" or decorative arts.

This is the sale catalogue description of a typical calligraphic manuscript: "J. E. Weaver, calligrapher. Thomas Gray's *Elegy wrote in a Country Churchyard* inscribed on thirty-five leaves of violet vellum on one side only, in letters of burnished gold, with decorative borders, bound in blue morocco dated 1913." (Sold in 1961 for \$200.)

The art of fine handwriting is of course ancient, but it is alive today, especially in Great Britain, and many fine calligraphic manuscripts have been produced in this century by the British school of calligraphers. Some of the most important people in this field are Sister Mary G. Cameron, T. J. Cobden-Sanderson (also a noted binder), Thomas B. Dalziel, Alan Gwynne-Jones, Graily Hewitt, Edmund Holmes, Alexander B. Orr, Dorothy G. Pelton, Alberto Sangorski (the most productive and most collected), Percy J. Smith, and J. E. Weaver.

The works of certain English authors have appealed to these calligraphers, and the collector will repeatedly encounter calligraphic versions of their poems and stories: Sir Francis Bacon, Leigh Hunt, John Ruskin, Lord Tennyson, and Algernon Charles Swinburne are examples. The works of William Morris, himself a craftsman and extremely interested in the encouragement of calligraphy, have often been copied, sometimes in very unusual form. The fifty-four lines of Morris's poem beginning "Come hither lads and hearken for a tale . . ." were written out by Graily Hewitt in red and black on a sheet of paper three feet three inches by two feet two inches. This calligraphic manuscript was sold (framed!) in 1963 for \$75.

Transcripts are a special kind of autograph manuscript. Collectors of literature or music often encounter manuscript copies called "transcripts," which authors or composers have made of their own works or excerpts from their works. Many of these have been prepared to be sold at charity sales or for presentation to friends, usually long after the original appearance of the work. Poetical manuscripts are by far the most common transcripts.

A transcript is sometimes described in catalogues as a "fair copy," which is not quite the same thing. Properly speaking, a "fair copy"

is a holograph manuscript or typescript clear of corrections and revisions, usually prepared for the printer and not written out to order. A transcript is to be recognized by the care with which it has been written and the way it is set out on the paper; its appearance is that of a specially prepared item. It should be kept in mind that collectible transcripts are always in the hand of the original author. The most accurate catalogue description is "AMs transcript."

Certain transcripts, particularly of famous music, have become well known to autograph collectors through their constant reappearance in auction and dealer catalogues. Some of these are discussed in the following paragraphs to show the collector what he may encounter. Since transcripts are not spontaneous and "original," they are lightly regarded by some collectors, but they are attractive exhibition items. It is up to each collector to decide if he wants to add transcripts in his area of interest.

Samuel Francis Smith (1808–95) was a Baptist clergyman, author of hymns and the lyrics to "My Country, 'tis of Thee," which he wrote at the age of twenty-four. His autograph transcripts of "America," as it soon became known, vary: sometimes all four stanzas of twenty-eight lines are given, sometimes only two stanzas. Smith signed and dated the transcripts, many of which were written in the 1890s, when he was very old. Those with earlier dates are considered more desirable. In any case, they are worth \$100 to \$150, but sometimes may be had for less. At least one transcript had this disarming autograph note by Smith: "I did not propose to write a national hymn. I did not know that I had written one."

Daniel Decatur Emmett, who also lived to a great age (1815–1904), wrote out autograph transcripts, usually on two pages, of his celebrated minstrel song "Dixie's Land," first performed at Mechanics' Hall, Broadway, on 4 April 1859. Several have been sold at auction; they bring upwards of \$1,000. The most expensive versions also contain another of Emmett's famous blackface songs, "Old Dan Tucker."

Another Civil War song and a landmark in our musical history is "The Battle Hymn of the Republic" (1862). Julia Ward Howe (1819–1910) wrote out many autograph transcripts, signed and dated, of her lyrics—both complete ones, on two pages, and transcripts of only one stanza. The entire poem has sold for as much as \$600, the stanza for as much as \$160.

On the other side in the Civil War, the Southern poet James Ryder Randall (1839–1908) wrote "Maryland, My Maryland" on hearing of the

famous attack on the Sixth Massachusetts regiment as it marched through Baltimore in April 1861 at the beginning of the Civil War. The poem, first published in the New Orleans *Delta*, became one of the South's great battle songs. Randall's signed transcripts of his lyrics sell for around \$25.

Rose Hartwick Thorpe (1850–1939) wrote a once-famous American poem entitled "Curfew Must Not Ring To-Night." It first appeared in the Detroit *Commercial Advertiser* in 1870, but as the poet lived sixty-nine years after its debut, she had plenty of time to transcribe her immensely popular poem. Generally six pages (sometimes eight) in length, signed and dated, the transcripts sell now for about \$25, as they have for years.

The English clergyman Sabine Baring-Gould (1834–1924) wrote autograph transcripts of his poem "Onward, Christian Soldiers" (the hymn tune is by Sir Arthur Sullivan), which has five stanzas (forty lines). Sometimes he wrote out only the first stanza of eight lines. The longer versions have recently sold for as much of \$200, the shorter for half that. Another typical hymn transcript is of S. Fillmore Bennett's "Sweet By and By" (\$25).

Katharine Lee Bates (1859–1929) wrote out "America the Beautiful," sometimes just one stanza, the first or the last (usually the last), often on a three-by-five card, signed and sometimes dated. Although for years these sold for under \$100 for the full poem, one copy sold recently for \$350.

Edwin Markham (1852–1940), author of the once-celebrated poem "The Man with the Hoe," made many copies, not only of that poem but of many others from his work. "The Man with the Hoe" sells for \$75. So many of these were made by the author that there has been at least one auction of a collection including two copies. The poem is also known transcribed on vellum (\$170).

Chauncey Olcott (1860–1932), an Irish-American tenor, wrote some of the songs he performed, including notably "My Wild Irish Rose." His transcripts of it, on two pages, signed, are worth around \$50.

On the morning of 6 April 1917, when the news broke that the United States had declared war on Germany, George M. Cohan (1878–1942) sat down at his home in Great Neck, Long Island, and wrote his famous "Over There." He is known to have made autograph transcripts of the words and music, usually the thirty-two bars on one page with lyrics. The only one of these sold at auction in recent years fetched the substantial price of \$625.

Perhaps the extreme example of a transcript is the AMs transcript

made by T. S. Eliot of his celebrated poem "The Waste Land" (1922). In June 1960, the London Library, a private subscription library in St. James's Square, London, finding itself short of funds, held a sale at Christie's rooms around the corner. Numerous literary lights contributed books and manuscripts. Eliot made his transcript and contributed it to the sale because it was presumed that the original manuscript of this landmark of modern literature was lost. Another landmark was the price realized for this transcript of twenty-four leaves—\$7,800. Some years later the original manuscript drafts of "The Waste Land," with Ezra Pound's excisions, turned up in the great Berg Collection of rare books and manuscripts at the New York Public Library, but there was no refund to the purchaser of the transcript.

Certain transcripts involve more than one author and some sort of contrivance to make a valuable autographic item. Here is an example sold in 1961 for \$300, built on a transcript already mentioned:

Smith, Samuel Francis. Transcript of the first line of *America*, signed and dated 25 March 1893, with the thirty-one following lines transcribed line-by-line in the handwriting of thirty-one prominent persons, each line on a separate card and signed by each transcriber who include Grover Cleveland, Oliver Wendell Holmes, Sarah Orne Jewett, and John Hay among others. In one morocco-bound volume, 4to.

Another example, sold in 1966 for \$190, includes a most unlikely medley of famous names: AMs, two sheets, containing a six-line poem by Victor Hugo, signed, a translation of the poem by Fitz-Greene Halleck (John Jacob Astor's confidential clerk and a part-time poet), signed and dated 1838, and a literal verse translation by John Quincy Adams, signed and dated 1842. The prices cited for these items indicate a minimal enthusiasm by collectors for such made-to-order productions.

Autograph albums are familiar to everyone, square or oblong volumes with blank leaves for the writing of names and/or sentiments. The form, so popular in the nineteenth century, has changed very little. Albums do not excite much interest anymore, although they survive in great numbers. In the last century collectors, especially young ladies, presented these to famous men for their signatures. In those days there was much greater effort to collect the writing of poets, for example, than of the theatrical and sports figures who seem to be the main objects of pursuit now. The emphasis was on signatures, and—unfortunately—numerous autograph let-

ters were mutilated to get signatures for pasting on album pages. Pages that contain a real statement or a good quotation from an author's work, signed by him, have often been torn out and mounted, and are frequently listed in catalogues. Charles Dickens's autographs are often found this way. Composers often wrote a few bars of music with their signature, and these too have been extracted from albums and sold separately. Typical would be autograph verses by W. M. Thackeray, "a sentimental version of an Ode of Horace w^h is humbly offered as a contribution to Miss Edmonstone's album" (\$60).

Some albums contain *sets* of signatures. The autograph signatures of Lincoln and his cabinet have been known in a single album (they have also occurred on a single sheet; in either form they are worth \$500). An autograph album containing the signatures of nearly two hundred House members of the Fifty-Fifth Congress (1898), each including his district or hometown, was recently sold for \$125.

Entire albums containing a *set* of signatures can be very unusual and attractive. The Museum of the City of New York owns an album kept in the 1870s by Miss Mary Field. In May of 1877, the Russian Imperial corvette *Ascold* visited the port of New York. Miss Field got the officers of the corvette—who included two real live Grand Dukes—to sign her book with their names in both the Cyrillic and Latin alphabets. They obliged, sometimes adding sentiments.

A typical autograph album of "eminent Victorians" included the signatures of Victoria and Albert, and Longfellow, Mark Twain, Gladstone, Disraeli, Carlyle, Buffalo Bill, Wordsworth, Macaulay, and Adelina Patti, an odd congeries but not uncommon in such albums. It was priced in 1970 at \$200.

Generally speaking, one cannot add up the valuation of the separate pieces to get the price of an autograph album; the value of the whole is nearly always less than that of the pieces, which is why so many albums have been broken up. This rule holds for albums containing only signatures or short quotations. An album containing contributions of real content, by various authors—unpublished poems, for example—can be worth a great deal. The autograph album of a Mrs. Charles Aders, sold at auction in 1959, contained poetical contributions by Charles Lamb, S. T. Coleridge, William Wordsworth, and other luminaries. It realized \$1,600.

Signed photographs are a field of autograph collecting in which interest is sharply increasing. Like a printed book, a photograph may be *signed*,

inscribed, or *presented*. The same distinctions among the three prevail. Photographs are often dated as well as signed.

Daguerreotypes were impressions made on a silver surface, and each is unique. They therefore truly qualify as "works of art" and, having been recognized as such a few years ago, are bringing high prices. Since they cannot be signed, they are not autographic items although often sold in autographic sales. In 1971 a daguerreotype of Henry David Thoreau sold at auction for \$2,000.

Carte-de-visite photographs were produced by the thousands between 1861 and 1866. They measure about 2½ by 4 inches on a stiff mount; the photographic print itself is about 2¼ by 3½. Often they have the name of the sitter printed at the foot, and very often they are signed there also, in ink. *Carte-de-visite* photographs are important autographic items and those signed by well-known figures bring good prices. Recent typical sales are: President Garfield (signed as Brigadier General), \$210; Abner Doubleday, traditional inventor of baseball, \$60; A. E. Housman, \$100; John Stuart Mill, \$45.

Cabinet photographs were introduced into this country in 1866. They are larger than *carte-de-visite* photographs: 4 by 5½ (print) and 4¼ by 6½ (mounting card). There is a space at the foot which could be signed, although many sitters scrawled their names across the photograph itself. Among recent sales of signed cabinet photographs are Robert Browning, \$85; Henrik Ibsen, \$150; Louis Pasteur, \$120; S. F. B. Morse, \$120.

Postcard-size photographs were introduced about 1900. They usually measure about 6 by 4 inches and are especially associated with theatrical personalities. Thousands were made of popular actresses and signers and were signed by them for their admirers.

Signed modern (twentieth century) photographs can be extremely valuable, often more so than the nineteenth-century items. A 10½ by 13½-inch photograph of the 1953 presidential inauguration signed by Presidents Hoover, Truman, Eisenhower, and Nixon and numerous other political figures sold in 1971 for \$1,000. A signed photograph of President Roosevelt before Congress, 8 December 1941, asking for a declaration of war, brought \$850 in the same sale, and an inscribed photograph of Pablo Picasso sold for \$225.

In the above definitions the manuscripts mentioned have been sought for their signatures of famous persons or their association with the great, with "names." There are a few types of collected manuscripts in which the

name of the writer is unknown to fame, but his handwritten material is collected. Two such types are *ships' logs* and *account books*.

Ships' logs, or *logbooks of voyages*, are a large field of collecting. From the great days of New England shipping thousands of logs have survived. Many have been sold for less than \$100. Some still are, but there are logbooks and logbooks, and both type and price range widely.

A *log* is the day-to-day record of a ship's progress, meteorological conditions, the crew, sometimes with "remarks." Many logs are not particularly interesting reading. But logs can also be *journals* in which a crew member or passenger has entered interesting and important geographical information, comments on encounters with other vessels, short excursions, and so on, and they can be illustrated with manuscript maps, watercolors, or pen-and-ink drawings. Most sailors and passengers had ample time on the long voyages of the past to "write up" and illustrate their experiences. Of course many voyages were described in more than one journal, although there was only one official log, that kept by the ship's captain.

Logbooks of whaling voyages excite by far the greatest attention, and their prices are notably higher than the prices for those kept on exploring or trading voyages. Even in the early sixties, the manuscript whaling logbook kept from 1858 to 1860 by Thomas F. Hamblin during a cruise in the bark *Cachalot* of New Bedford (233 pages) sold for \$750. The manuscript log kept by Edward A. Shearman, 1843-45, on the ship *Popmunet*, 130 pages, contained 153 stenciled silhouettes of whales, porpoises, and blackfish, plus two watercolor drawings depicting "Great Fish Bay" on the coast of Africa and an island, and had financial accounts and maritime poems on the final pages. This sold for \$1,850.

But, in 1972, all previous sales records for ships' logs were surpassed, not to say overwhelmed, by the price paid for an account written and illustrated by William A. Folger of his voyage on the whaling vessel *Monticello*, from Nantucket to the New Zealand whaling grounds, in 1850. Sold, appropriately, at an auction on Cape Cod, the Folger journal fetched the remarkable sum of \$21,000.

The AMs journal (not a log) of Charles H. Denison, kept on board the bark *Madonna* on a voyage from New York to San Francisco, January to June 1849, 150 pages, sold for \$525 because of its Gold Rush interest.

A fine log for maritime history was kept by Capt. James Hosken on board the steamship *Great Western* on her maiden voyage, Bristol to New York, in 1838. This was the first important steam vessel to arrive in New

York, and she was greeted with unparalleled enthusiasm. This log sold for \$450.

A logbook associated in any way with great men is much more valuable than a routine account of a voyage, and the collector must keep his eyes open for such association. A small portion (six and a quarter pages) of the journal of Sir George Ridout Bingham, September–October 1815, was sold for \$500 because Bingham's ship was carrying the Emperor Napoleon to his exile in St. Helena. The Ms journal of John Eastman, midshipman, serving on HMS *Téméraire* at the Battle of Trafalgar, contained an account of the ship's part in that battle and recorded Lord Nelson's celebrated signal: "England expects every man to do his duty." (\$775.) The logbooks of explorers are of high importance. An example is the Ms log or journal kept by George H. Ritchie on board the USS *John P. Kennedy*, 1853–55. The *Kennedy* was part of a surveying expedition sailing through Bering Strait, the North Pacific, and the China Sea. The 224-page log sold for \$900.

An outstanding ship's log—sold for \$3,600, probably the highest price ever brought for a nonwhaling log—was that of the Confederate raider CSS *Alabama*. Kept by G. J. Fullam, mate, the log covered the whole of the ship's career, 1862–64, when she was destroyed by the USS *Kearsarge*.

Until recently, autograph collectors did not think much of the many old account books kept by American craftsmen, farmers, and merchants, which are often found in old houses and at country auctions. Those from colonial New England, naturally surviving in the greatest number, were often sold for as little as \$10 to \$25 for each stout volume. The greatly increasing interest in all Americana, including the records of the American arts and crafts, changed this attitude. A number of museums and historical societies began to make a point of collecting such records, and the market accordingly began to rise. There is an immense amount of American history in these humble manuscripts. An account book of a general merchant of Dayton, Ohio, kept in the years 1804 and 1805 records, for example, the sales of bearskins, beaver furs, gunpowder, whiskey, beads, and various other items in its forty-five pages (sold for \$10 in 1962). The name of the storekeeper is unknown; anonymity is quite usual in these books—the keeper knew who he was, and the accounts were for his own eyes. The names of his clients or customers are of course preserved. Rarely has an entire series of account books survived; usually the item for sale is merely one of a set.

Locality is very important in buying account books. Volumes from certain areas where they are necessarily rare bring higher prices. For instance, even ten years ago when most account books were going begging, the account book of a brewer whose business was situated in Virginia City, Montana Territory, sold for \$275, although the 111-page record covered only four months. In the Montana region, 1864 is practically antediluvian history.

Very early account books are also more valuable. In general, those that survive are from the nineteenth century, only a few being from the second half of the eighteenth. Seventeenth-century items from any part of the country are difficult to obtain. Household account books—sometimes combined with recipes for cooking, preserving, wine making, and the like—are much more often English than American. Early households here, even in the South, were not often of the size to warrant keeping the sort of records great houses in England required.

Typical account books sold in recent years are that of David Jenkins, blacksmith of Windsor Forge, Pennsylvania, 1786/87, about 110 pages (sold in 1967 for \$30) and the account book of Robert Hubbard, a Massachusetts cobbler, 1807–52 (an unusually long stretch), about 120 pages (sold in 1967 for \$20).

Many account books remain from the West India trade, so important to the American colonies during the seventeenth and eighteenth centuries. They appear to be unpopular with collectors in the United States, probably because they lack American genealogical or local historical interest. In 1969, the manuscript account book of Joshua Delano at Martinique and Surinam, 1797/98, about forty pages, sold for only \$20.

Account books of dealers in Negro slaves are known, but rare. The 1849/50 account book of H. N. Templeman and W. H. Goodwin of Richmond, Virginia, slave dealers, sold in 1956 for \$90. In 1963, when it reappeared in the salesroom, it fetched \$550—although there were only fourteen pages of slave-dealing records in the volume.

Large accumulations of *business papers*, including account books, are archival material of little concern to most collectors of autographs although immensely important to scholars. An exceedingly important group of business papers—thirty-two manuscript record books of the Rogers Locomotive Works of Paterson, New Jersey, not complete, but extending from 1838 (a very early date for anything of railroad interest) to 1896—sold in 1972 for \$850, a good example of how inexpensive such material still is.

On some occasions, admittedly rare, account books contain important literary material. Two such books (1827–46) without a firm name, as they so often are, were offered for sale in England. Upon examination they turned out to be the account books of the firm of Robert Cadell, sole publisher of the works of Sir Walter Scott from 1827 on, full of interesting and important information on the publication of Scott's novels during the time the novelist was working heroically to retrieve his fortunes after the failure of his previous publishers. The books sold for \$500.

The language of philately is extremely elaborate, as befits the world's greatest hobby. Like book collecting, stamp collecting overlaps to some extent with the autograph market. Autographic items are constantly sold in philatelic auctions—especially “postal history” sales—and many valuable autographs and manuscripts have been turned up by stamp collectors and dealers in their search for rarities.

The autograph collector should know a few words of the philatelic language to help him find his way through catalogues and advertisements in the philatelic press, where autographs may be lurking. To stamp collectors, for example, an envelope is a *cover*. The envelope was devised by an English stationer at about the time that Great Britain introduced the postage stamp, in 1840. Before that, letters had been folded and addressed on the outside in a space called the *address panel*. A cover sent before the days of adhesive stamps is known as a *stampless cover*. An *entire* is an envelope carrying a postage stamp, or any other piece of postal stationery such as a postcard or aerogramme that has been stamped. The stamp is described as being *tied* to the entire.

A *first-day cover* is postmarked on the first day of the issue of the stamp it carries. There is often a *cachet* to indicate that it is a first-day cover. A cachet is a modern device promoted by stamp-collecting interests in which a design is printed on an envelope, usually on the upper left-hand side, inspired by some special event (such as a state or city centennial), a noteworthy person (such as the inauguration of a president), or any event or person that can be commemorated. First-day covers and cachets are often found signed by either the eminent figure honored or someone connected with him or the occasion. For example, a first-day cover of the United Nations stamp showing the window designed by Marc Chagall with a “World Peace” cachet signed by Chagall sold for \$35 in 1972. These items are not usually unique; several copies of this signed cachet

have been offered for between \$35 and \$75.

An envelope carrying the stamp of the 1968 Israel Independence issue, signed by David Ben-Gurion, brought \$80.

Collateral items, as things like these are called, are often quite contrived. One collector took a first-day cover of the Eisenhower memorial issue and had it signed by Field Marshals Montgomery and Zhukov, on the grounds that both those military men were associated with Eisenhower in World War II. Like many such items, it did not sell for much (\$25 in 1972).

Associations are stretched even farther: a first day cover of the 1965 U.S. stamp honoring Churchill signed by six of the honorary pallbearers at his funeral sold in 1972 for \$55, and a group of three first-day covers of the stamp issued by the United States in 1969 to honor the sport of baseball, signed by nineteen members of the Baseball Hall of Fame, was sold the same season for \$50.

Perhaps the single most important philatelic term for the autograph collector is *franked*. A *free frank* is a signature on a cover or envelope, or any address indication, that permits the piece of mail to be sent without paying postage. Franking is one of the privileges of members of the Congress and the President, the cabinet, and—at various periods—high-ranking military men. The franking privilege has been given at times to a variety of officials—during World War II it was given to every member of the armed forces of the United States. The widows of our presidents have usually been voted the franking privilege by the Congress, which has the right to dispense it. In England the franking privilege belongs to members of Parliament. The signature is usually found in the upper right corner with the word *free* written or stamped below. Today, for members of the Congress, both signature and *free* are usually printed.

These are the simplest and most commonly applied terms in autograph collecting. Collectors will see, on occasion, some highly specialized, not to say esoteric, usage. Some of this is pure side. Cataloguers often get bored, too, and stretch for new vocabulary. In a recent catalogue a manuscript lacking some words was described as having a “sense lacuna.” The collector should not be distracted by meretricious expressions. With the terminology above, he can set out to build a collection of autographs.

2 Assembling a Collection

“AUTOGRAPH HUNTING”—that is, the pursuit in person of living “celebrities,” asking, or demanding, their signatures in an album, on a menu, program, or practically any surface that will take a pen or pencil—has happily declined, although almost any noted figure can expect to have a few autograph books thrust at him in the course of nearly any public appearance. The stimulation of contact with a notable, however fleeting, must be the only inducement for this behavior since the financial results of “autograph hunting” are not ordinarily very impressive. Most items signed under such circumstances are not valuable until a long time has passed. Old opera programs signed by the great singers of the last century are valuable now, but a program signed yesterday by even the greatest star is of little value.

Low values for such material, however, have not halted the autograph hounds. The *Wall Street Journal* has portrayed, as an extreme example

of the type, a Brooklyn "Good Humor" man who has devoted a great portion of his entire existence to soliciting autographs around Broadway from actors and theatregoers. In eighteen years of unremitting effrontery, he has collected an estimated ten thousand autographs, at the rate some days of twenty-five new signatures. He has the star, or victim, sign twice, once in his autograph book and again on a card. The card is for selling (Presidents have done best, up to \$25 each).

Such antics have little to do with serious autograph collecting, but one tried and true way of getting autographs of living persons, which is slightly more respectable, is to write to them directly and ask for their signatures, hoping of course to get more than a signature. Some collectors type out articles, reviews, and other short pieces of writing that they send to the author for signing at the end, thus producing a signed typescript. But more often the collector is seeking an ALS.

Perhaps the most famous example in recent times of a collection formed almost in its entirety by getting free letters and signatures and signed photographs was that of the late Dr. Charles Cornelius Greenway, who was pastor of All Souls Congregational Church in Brooklyn. Over a period of fifty years of unceasing nagging of celebrities, he amassed nearly four thousand autographed photographs. His enormous collection—he also bought autograph letters—was sold at the Parke-Bernet Galleries in 1970-71. Dr. Greenway's subjects coursed over history, science, and the arts, and his techniques for getting photographs varied as the occasion demanded. Sometimes he would request signed photographs; other times, he sent photographs canvassed from photographic agencies, and occasionally pictures clipped from magazines, to be signed. Sir Winston Churchill was the most recalcitrant quarry ever pursued by the collector. It took four years of repeated requests to get him to sign a photographic group including Franklin Roosevelt (who also signed), taken "somewhere in the Atlantic aboard the U.S.S. *Augusta*" where the Atlantic Charter was worked out in 1943 (\$850 at the sale).

Persistence had its reward, however, since the sale of the Reverend Doctor's collection in three sessions produced a total of over \$100,000.

One of the best letters in the collection was in fact a refusal. Sigmund Freud, noting that Dr. Greenway was a minister, wrote from London in 1939: "I have perused your letter with great sympathy, but I think I may not claim a place for my portrait in a church when my attitude toward religion is so unrelentingly negative . . ." (\$425 at the sale).

Refusals have to be accepted gracefully. Since autograph collecting became popular in the nineteenth century, authors have been flattered, amused, and irritated by requests. Even as early as 1834, the pioneer American collector, Dr. William Buell Sprague, told an English visitor about the results of a letter-writing campaign: "He had made application," wrote the visitor, "to upwards of fifty public characters in his own country, and had with one or two exceptions, attributable to accident, met with obliging and courteous replies." As the century went on, the number of requests became constantly greater. At the age of seventy-eight Dr. Oliver Wendell Holmes wrote good-naturedly to a fellow scholar:

I am what my friends the autograph hunters call a "noted person," sometimes perhaps "notorious," but I am not quite sure of this. They also remind me that I am advanced in life and not likely to be good for autographs much longer, so that it would be the civil thing in me to hurry up my signature before it is too late.

His contemporary Henry W. Longfellow was one of the most obliging literary men who ever lived when it came to replying to autograph collectors—he signed literally thousands; according to his journal, seventy in one day. Even Longfellow was rather taken aback, however, to receive the following *printed* post card in 1877: "Dear Sir: As I am getting a collection of the autographs of all honorable and worthy men and as I think yours such, I hope you will forfeit by next mail." (The *all* is priceless.) Longfellow apparently responded, but he later had a printed slip that he inserted with his replies to help out other famous men who were being solicited. The slip read: "In applying for an autograph, always inclose a stamped and addressed envelope."

Other eminent people have found requests for autographs intolerable. In this century several writers (notably George Bernard Shaw and Edmund Wilson) have sent out printed cards giving a blanket refusal to autograph collectors. The cards are not signed. So in the nineteenth century did John Ruskin. Autograph collectors were always after him, to his intense annoyance. To one who went so far as to read one of Ruskin's many books and then write the author asking him to explain some point, Ruskin replied: "Dear Sir: What you cannot understand in my book is not meant for you. Do not trouble your head about it. Faithfully yours, J. Ruskin."

Such letters did not stop collectors—after all, the recipient of this irascible letter had a nice Ruskin ALS for his collection. So Ruskin had a circular printed:

Mr. Ruskin never gives autographs but to his friends, and of late has scarcely, even for them, consented to add in any wise to his usual task of daily penmanship, irksome enough even when reduced within the narrowest possible limits.

For those collectors who shrink from intruding themselves on total strangers, soliciting what is, after all, an object of value, there remains the autograph market. The principal sources there are dealers and auctions.

Most dealers in rare books carry some manuscripts and autographs, but there are also specialist dealers in autographs who usually stock the different items (letters, photographs, and so on) that fall under the rubric "autograph." In the United States these stocks tend to be heavily loaded with American historical manuscripts, since that is the field of specialization which unquestionably attracts more American collectors than any other. Large general stocks of autographs covering history, the literature of many nations, science, military, and other categories are comparatively few. There are a number of established and well-known firms of autograph dealers with shops; in the appendix many of these are listed. There are also much smaller firms—often one-man operations—similar to stamp dealers, who deal by mail. Autographs, like stamps, lend themselves to mail-order operations more than books because of their lighter bulk. These smaller operations are scattered over the country. The shops are concentrated in the Northeast—in fact, nearly all are in New York City, Boston, and their environs. There are very few dealers of the first rank west of the Hudson River.

All dealers of any quality *guarantee* their autographs; that is, if after purchasing an autograph the collector finds some objection to it—such as that it is a forgery—he can return it for a full refund. The statement in the dealer's catalogue is: "An item, if unsatisfactory, may be returned within three days of receipt." This also covers items that have not been described properly as to condition. But the best dealers generally will take back an autograph after a much longer period if it is proved to be a forgery; some run the statement: "All items guaranteed as represented," without a limitation. It is of course important that the collector read these statements. Most dealers will send items on approval to established customers.

When collectors meet, criticism of dealers often fills the air, particularly with regard to high prices, but an active and well-informed dealer is an almost indispensable asset to a collector in terms of legwork if for no other reason. Many outstanding collectors have acknowledged their indebtedness to the dealers who helped gather the collection; and whatever else may be

said about dealers, it is certainly true that it is difficult to name an important collection *not* formed by collaboration between collector and dealer. Many collectors have worked with one dealer over the course of many years.

Autograph dealers generally charge 10 percent for executing bids at auction. Some refuse to lower that figure, regardless of the number and amount of bids involved; others come down to 5 percent or even work out a sliding scale if the sums are quite large, say about \$50,000 in total bids at a sale, or above \$10,000 for a single bid.

Autograph dealers are thus closely connected with the second important source of autographs—the auction gallery. A list of the auction houses offering considerable numbers of autographs and manuscripts will be found in the appendix to this book. Some autograph collectors prefer to execute their own bids at an auction, but since American auction houses are concentrated in New York City many collectors in other parts of the country do not have the opportunity to attend sales very often. Although most auction houses take bids by mail, bidding by mail is often not a very satisfactory procedure—for the obvious reason that one cannot examine the item.

Auction houses here and abroad publish their “Conditions of Sale” at the front of each catalogue. Sotheby & Co., London, is by far the largest seller of autographs and manuscripts at auction in the world. The section of their Conditions of Sale relating to manuscripts reads as follows:

All lots are sold as shown, with all faults, imperfections, and errors of description. Neither Sotheby & Co., nor the vendor(s) are responsible for errors of description or for genuineness or authenticity of any lot, or for any fault or defect in it. No warranty whatever is given by Sotheby & Co. or any vendor to any buyer in respect of any lot. (a) Notwithstanding the preceding Condition, if within twenty-one days of the sale of any manuscript or autograph letter the buyer gives notice in writing to Sotheby & Co. that the lot sold is a forgery and if within fourteen days after giving such notice the buyer returns the lot in the same condition as it was at the time of sale to the premises of Sotheby & Co. and there shows that considered in the light of the terms of the Catalogue the lot sold is a forgery Sotheby & Co. are authorised to and will rescind the sale and refund the purchase price received by them. Descriptions of manuscripts should not be taken as implying or guaranteeing that the manuscript is complete unless this is specifically stated.

Charles Hamilton Galleries, New York, the most important American auction firm selling autographs exclusively, says in its “Terms of Sale”:

All autographs listed in this catalogue are unconditionally guaranteed to be genuine . . . If any material defect is found by a purchaser who was unable to examine the lot or lots prior to the sale, the item in question may be returned within three days of receipt.

It is worth noting the words "purchaser who was unable to examine the lot or lots prior to the sale," since presumably this return privilege does not cover those who *did* examine the lots. In general, auction houses tend to cast an understandably fishy eye on buyers who examine lots before the sale, buy them, and then want a refund. This procedure always looks to the auction house as though the buyer has tried in the meantime to sell the item at a profit and, when unsuccessful, wants to get his money back.

The central problem in buying manuscripts from dealers or at auction is of course the forgery, the dishonest imitation of valuable handwriting. With many works of arts, including paintings, attribution is a greater problem than outright forgery; with autographs, forgery is all important. (Incidentally, dealers and cataloguers, shying away from the blunt and uncompromising "forgery," tend to refer to suspect autographs as "not right," an expression the collector will often hear. "Forgery" is a word that they naturally like to keep out of the air altogether; the acknowledgment of *any* forgery can shake confidence.)

A good knowledge of the handwriting of the collected author is the best protection against buying forgeries. The subject of handwriting is one that unfortunately often falls into the realm of hazy conjecture and becomes little removed from palm reading. Finding a man's characteristics in his handwriting is a shaky matter. Although it is quite true that Napoleon wrote a nervous hand, almost impossible to read, and always hasty—which is just what "graphologists" want to find, since it fits much of what we know about his character—the dissolute, impatient, and haughty Lord Byron wrote a plain, considerate, and easy-to-read hand. George Washington wrote the temperate, measured, easily legible hand one might reasonably expect from a man of his great dignity, but then so did the argumentative and bad-tempered John Quincy Adams. Speculation along the lines of "graphology" may be amusing, but it is unprofitable in studying possible forgeries. What is certain is that the human hand varies constantly with circumstances (health, weather, emotion, and other factors). As Disraeli wrote: "I have no great faith in the theory of judging of character from handwriting. My autograph depends upon my pen, which is at present a very bad one." The changeability of handwriting has been the downfall of many forgers, who

make their forgeries too consistent—*too* good, in other words. The slant of a hand is often a clue, and its general appearance a better guide than the study of any individual word. Familiarity with the hand of a collected author is the best guide.

Certain authors have been especially attractive to forgers. A number of these will be mentioned in the discussions of collecting individual authors. The collector will rapidly come to know of some of the most famous forgers, whose names are common currency in autographic circles.

Although a few forgers have got a good press—"he only does it to show his skill," "he does it for the fun of the thing"—or are depicted as engaging eccentrics, the fact of the matter is that no forger has forged letters that were not worth money had they been authentic. The course of forgery has very closely followed the course of prices: Washington, Lincoln, and other American historical figures are widely collected, and much money is spent on their letters and documents; therefore they are forged. The forgeries of Sir Walter Scott were made when his fame was at its height and it was worthwhile to forge his letters.

Several forgers have achieved real notoriety. They include the following:

William Henry Ireland (1777–1835) forged Shakespearean manuscripts, trading on the gullibility of his own relations, including his father, although the latter was supposedly an expert student of the playwright. Young Ireland wrote a transcript of *King Lear* "in Shakespearean hand" and even composed a whole new drama entitled *Vortigern*, which was actually performed as a "newly-found" play of Shakespeare's. Forgeries by Ireland have been sold as forgeries; there is always a market for these curiosities, and prices are astonishingly high. A group of imitations made by Ireland in the 1820s after the exposure of the hoax of his own forgeries, comprising pen reproductions of nine of the Shakespeare manuscripts originally written by Ireland in 1794/95, sold in 1963 for \$1,700. A "Shakespeare ALS" (proposing marriage to Anne Hathaway!) sold for \$120.

Robert Spring (1813–76) is known to have been an Englishman, but of his early life nothing is known. He shows up in Philadelphia records of 1858. He was a dealer in Americana, especially autographs. Since even then there was a demand for letters by the great figures of the Revolution and the supply was short, Spring began to produce his own Washington, Franklin, and other ALSs. He wrote on old paper with ink he had especially prepared. Even during his lifetime, experts recognized his forgeries as

such, and he was frequently arrested. During the Civil War he wrote to collectors in England pretending to be the impoverished daughter of a general who was obliged to offer the family papers for sale.

Forgeries by Spring of George Washington letters, documents, and checks—he specialized in Washington checks—will be discussed in the section on Washington autographs. There is also a market for Spring's own letters, which are generally about his book business and his misfortunes (\$30 to \$40). He ended up in poverty and finally in an institution.

Joseph Cosey was known to be operating as late as the 1940s. He did amazingly good forgeries of Lincoln, usually of his legal papers rather than his ALSs. Cosey probably has the widest range of subjects for forging of any modern forger: he wrote letters alleged to be by Mary Baker Eddy, Benjamin Franklin, Alexander Hamilton, Thomas Jefferson, Richard Henry Lee, John Marshall, Edgar Allan Poe, and George Washington. Some of these will be mentioned in the discussions of those persons.

Several types of modern handwriting reproductions are really forgeries, deceptive but originally without profit motive. A celebrated example is the superb reproduction of an ALS by King George V of England, on crested paper, and dated Windsor Castle, April 1918. Facsimiles of the Declaration of Independence are well known, and the existence of a newly found "original manuscript" would arouse the suspicion of any collector to whom it was offered; but who would be prepared for a fine facsimile of an ALS by Louisa May Alcott to her publisher? And yet it exists. Since the nineteenth century, processes for the making of facsimiles have been developed, and many letters and documents of eminent persons have been reproduced. Copies of Julia Margaret Cameron's "autotype" photograph of Alfred Lord Tennyson have a facsimile letter from Tennyson to Miss Cameron printed on the framing mount (examples have sold for \$300). Reproductions like that have often been taken from their original innocent context and sold as ALSs.

In the last few years the "autopen signature" has come to plague collectors in connection with the letters of famous persons, politicians especially. Autograph collectors first met this type of facsimile on John F. Kennedy letters. An autopen has been defined as "an automatic, electric pen-and-ink rewrite machine, using a pencil or a ball point, felt-tip or fountain pen." The machine has a matrix on which signature recordings are carried, and the recordings are interchangeable, so that many people can use the same autopen machine. An autopen can sign as many as 3,000 signatures in an

eight-hour day! Autopens are known to be used by government officials, including attorneys general, for the signing of bond issues, it having been ruled that an autopen signature can be considered a legal signature.

The existence of autopen signatures of John F. Kennedy was brilliantly deduced in 1965 by the autograph dealer Charles Hamilton, and since then signatures of presidents, congressman, governors, judges, and other noted people have come under close scrutiny. Autopen signatures are detected by superimposing one over another; the facsimiles will, naturally, exactly coincide, whereas original signatures do not. There can be, further to confuse the collector, some variation in the autopen signatures depending on how the pen is affixed to the machine holder: too low, it may produce extra flourishes; too high, letters may be left out. Of course if the machine is jarred, the signature may be affected. The basic procedure for determining if a signature is autopen is placing it over another example, which is often difficult to do.

The use of autopens was until recently presumed to be confined to people holding public office and answering very large quantities of mail. In late 1972, however, some newspapers carried a story about a new process called "Instaprint" for reproducing apparently handwritten notes for all sorts of social occasions for wealthy—and apparently very busy—hostesses.

The subject of forgeries naturally leads into the topic of "inadvertent" forgeries: mistakes in attribution due to a similarity of names. Most literary people—perhaps they exercise care in choosing their names—seem to be easily identifiable. There is only one "Mary Russell Mitford" or "Scott Fitzgerald" (although there were two Winston Churchills who wrote, one English, one American) but historical figures, particularly those upon whom fame has been thrust, are prone to mixups. A famous example of course is John Brown (1800–59), the abolitionist fanatic, usually referred to—because his name is so common—as "John Brown of Osawatimie." When one sees documents of the 1850s from Kansas with the name "John Brown," it can be easy to jump to pleasing conclusions; but it is likely that there were dozens of "John Browns," even on the frontier. So a trip to the library is indispensable. Even if the library does not possess any original manuscripts of the unpleasant Brown for comparison, there will be illustrations of his distinctive hand in biographies and books on the period. Again, familiarity with authentic specimens is the best protection in buying for a collection.

Provenance (or *provenience*, as older reference books may have it) refers to the previous ownership and history of any work of art, including

autographs and manuscripts. Provenance can be of very great importance in establishing authenticity and value, especially in dealing with older manuscripts. The word is used to refer to any sort of history of the autograph being catalogued, such as publication or exhibition, as well as ownership. A typical provenance given in a catalogue for a Joseph Conrad manuscript might be "From the collection of John Quinn, sale Anderson Galleries, New York, 12 November 1923, lot 2010," which means that the greatest collector of Conrad manuscripts owned the item. Naturally the manuscript takes on luster from the fact it had been considered worthy of inclusion in so distinguished a collection. This is "ownership provenance." Another use of the word is shown in these two catalogue descriptions of materials of John Brown of Osawatomie:

Brown, John. AMs leaf from a pocket memorandum book. With affidavit signed by "A. Boyd" stating that it was on Brown's person when he surrendered at Harpers Ferry. [Sold in 1969 for \$125.]

Brown, Mrs. John (second wife of John Brown). ALS, 13 September 1877. Forwarding a souvenir lock of his hair and beard (believed genuine). Letter, hair, and photograph tipped to a folio sheet. [Sold in 1962 for \$30, and again in 1966 for \$55.]

In the first description it is the affidavit, in the second the letter, that constitutes the provenance. In some cases provenance is indicated by a *collection mark*, which may be a bookplate, a handstamp, a blind stamp (embossing of the collector's name on the manuscript), or merely the name of a former owner written on the item. The same type of marks may be found on the binding of a manuscript or the slipcase or box that was made for it. All such indications of ownership are going out of style today, since it is no longer considered desirable to deface a manuscript in *any* way, even with a lightly tipped-on bookplate. This prejudice is directed toward maintaining manuscripts in a state as close as possible to that in which they originally saw the light. Although this attitude is a good one in that it has preserved many manuscripts from obliteration, careless stamping, and other damage, it means that provenance may be doubtful and difficult to ascertain. Forgers are encouraged, by unmarked manuscripts, to claim notable provenance for their own productions, since they can safely identify them as "lost" items. Above all, marking is a major deterrent to theft. Many of the greatest libraries in the world continue to mark their manuscripts for that reason.

The collector in a particular field will soon learn the great names in the provenance of his area of interest. In nearly every one there has been a handful of important collectors whose collections—generally very large—have been dispersed, with the result that for generations manuscripts are always turning up that once belonged in that collection. It is estimated that William Upcott, one of the omnivorous collectors of nineteenth-century England, owned 32,000 autograph letters, and his contemporary Dawson Turner, 34,000! For the present-day collector of autographs of the Signers of the Declaration of Independence, three well-known names are those of Adrian H. Joline, whose enormous collection of autographs was sold at auction, 1914–16; A. C. Goodyear, sale 1927; and Zachary Taylor Hollingsworth, whose collection was also sold in 1927. Generally speaking, a good provenance *always* adds to the value of an autograph, but it should not be taken as a guarantee of profit.

An aspect of provenance often mentioned in catalogues is *publication*. Thousands of manuscripts and letters appearing on the market have been printed at one time or another, often in the most obscure places: local histories, journals of historical societies, privately printed books, and the like. In some areas of collecting, especially American historical manuscripts of the Revolutionary era, a high percentage of everything sold has been printed at one time or another.

Presumably, any collector who is interested enough in an author to acquire his autograph is also interested enough in him to have at least some familiarity with his works, and yet this presumption is not valid. Many collectors, perhaps a majority, are not well acquainted with the biography and works of authors whose autographs they own, although it is logical to assume that any author worth collecting must have been the subject of at least one biography. In fact, all the most prized authors have been written about repeatedly, and generally nothing is easier than finding books about them. It is not necessary to be a pedant, but the collector should have some knowledge of the author's life because the background of letters is of great importance in understanding their content and consequently in pricing them. A letter of Lord Byron from Missolonghi, where he died, may be more valuable than one from Switzerland; a letter of an American Revolutionary hero dated 1776 is almost certain to be more valuable than one dated 1770.

Some collectors have a distinct fear of finding that a manuscript or letter they own has been published; they are afraid that its value may have

been diminished. Publication is an odd facet of collecting, and one it is impossible to make firm rules about. Sometimes publication does hurt the monetary value of a letter, sometimes it augments it. In the case of George Washington, the value of a letter is never diminished by the fact that it was printed in the great collected edition of Washington's letters edited by Fitzpatrick; its presence there is a sign of authenticity. For lesser lights, it may well be that a published letter sells more cheaply. A series of letters of a writer—say, Henry James—that has been published in full is unquestionably less valuable than an unpublished series.

The best cataloguing notes whether an item has been published, but the majority of letters are sold without any checking. Few dealers or auction houses have the time or opportunity to track down the publication of one letter, for example, by Voltaire, at least twenty-five thousand of whose letters are known and thousands published in hundreds of books. The collector, though, who is under no pressure of time, should enjoy the task of locating the publication of a letter he owns, especially since most good editions of letters of the famous give the background and circumstances of the writing of each one, making it more interesting for the present owner. Throughout this book, references are given to some of the more famous printed editions of the letters of eminent persons.

The printing of manuscripts is a somewhat different matter—they are not usually so scattered as letters. If a dealer has a manuscript portion of the journal of Henry David Thoreau—and these portions do show up—he will check it against the printed version, as an unpublished portion of so celebrated a book would be more valuable than one that has been printed. The notes in many catalogue descriptions read “apparently unpublished,” meaning that the manuscript or letter has been checked against the largest and best-known collected edition of the author, and not found; but that the author wrote so much, and there has been so much obscure publication, that it is impossible to say positively that the specific item has *never* seen the light of print. Some “collected works” are better than others, more complete. The collector will need to learn the best editions for his favorite authors.

It cannot be assumed that “published” means “correctly printed in full.” Catalogue descriptions often read like this:

Cottle, Joseph. Series of 3 ALsS to Thomas De Quincey, concerning De Quincey's anonymous gift of £300 to Samuel Taylor Coleridge. These letters are imperfectly printed in A. H. Japp, *De Quincey Memorials* (1891).

The note then explains that a passage of twenty-five lines was suppressed in printing (without indication). It was a discussion of Coleridge's relations with his wife: "His connection with Mrs. Coleridge is a Canker-worm at his heart"—much too strong for a Victorian editor. (The letters sold for \$430 in 1972.)

The editing of letters and journals during the nineteenth century was very peculiar, and not only because of Victorian reticences. Massive volumes of a *Life and Letters* closely followed the demise of an eminent person, sometimes in multi-volume form with immense detail and lavish quotation from the great man's letters and diaries. In the United States, Emerson, Hawthorne, Longfellow, and other great New England writers were honored in this way, but in every case their texts were treated in a manner that can only be described as cavalier. It was a quite common thing for editors, who were often relatives of the deceased, to excise words from letters and journals without indicating that anything was missing, to combine portions of several letters into one, present snippets as complete works, substitute more elegant words for earthy expressions, and so on. There is practically no literary sin of which these editors were not guilty. The object was always to present the author as Olympian as possible, far above any petty motives, aloof from sex, and of unshaken religious faith (difficult though that might be in the case of Emerson). So, on the one hand, a reverent attitude that is almost unknown today was taken toward the author, and on the other hand the compiler did not hesitate to mutilate the author's very words.

In foreign literature the celebrated case of the Shelley papers, perhaps the most extraordinary ever known, will be mentioned later. Actual destruction of papers was not unknown: the diaries of two people as dissimilar as Queen Victoria and Sir Richard Burton were destroyed, respectively by Princess Beatrix of Battenberg and Lady Burton, both nervous of their revelations. The strenuous efforts by Isabelle Rimbaud to transform her impious brother Arthur, after his death, into a Catholic saint through distortions of his writings are also lamentably famous. André Gide's wife destroyed, during his lifetime, the mass of his love letters to her, greatly to Gide's distress.

The information given above on assembling an autograph collection from purchases through dealers and auctions is useful only after the collector has decided what he wants to collect. Most autograph collections have come about in a random way because a writer appeals to the collector

or he admires a statesman or scientist or is interested in the history of a particular locale or the development of a particular school of art or music. Emotion is unquestionably the best basis for collecting; if ownership of an autograph makes the collector happy, then all is well.

It is interesting to distinguish some of the different types of collections: A favorite author may be collected *in depth*, the collector making a real effort to acquire everything autographic the author wrote, including of course not only manuscripts, but inscribed books, photographs, and memorabilia. There have been many such collections and many can be seen today; they appeal to librarians, and they have been especially prone to ending up in institutions by sale or gift. A recent example was the Charles E. Feinberg Collection of Walt Whitman, now in the Library of Congress, comprising twenty thousand items, including twelve hundred Whitman letters, notebooks, printed editions of his works, seventeen hundred letters addressed to him, his watch, pen, and walking stick!

A broader collection is the famous Carl H. Pforzheimer Collection of Shelley and his circle, which is comprised of manuscripts and autographs by Percy B. Shelley and his family, friends, lovers, creditors, and acquaintances.

A *sample* collection, as it may be called, is one in which the collector tries to get a fine manuscript or letter of a number of different authors, artists, musicians, statesmen, or explorers active in the same field of endeavor or of the same period. A collection of letters of famous doctors referring to their discoveries would be characteristic of this type of collecting, or a collection of letters by the French Impressionist painters.

To assemble manuscripts and letters by a proscribed limitation is collecting *sets*. The most famous set collecting is of the Signers of the American Declaration of Independence, which will be treated farther on. Among many other well-known sets are Napoleon's marshals, Lincoln's cabinet officers, chief justices of the United States Supreme Court, mayors of New York City, and astronauts.

No matter what autographs he collects by buying from dealers or auction houses, the collector is confronted with the problem of price. The "problem" is that, since nearly all manuscripts and autographs are unique (transcripts would be among the few exceptions), there is no "formula" for pricing. The collector can learn a great deal, though—not what autographs *ought* to cost but what they *do* cost—by reading dealers' catalogues and reports of sales. Although there is no scale for pricing autographs, there are

certainly broad observations that can be made about the market as it exists.

In following the autograph market the collector will find that most of the “news” of prices is derived from sales at auction at the big international galleries. Naturally, that news is of high prices; low prices are not sensational and are of no interest to most newspaper readers.

News about high prices should be received with skepticism. In 1971, Sotheby's sold an ALS of the Italian satirist Pietro Aretino (1492–1556) written to Cosimo de' Medici (1519–74), first Grand Duke of Tuscany (Florence), dated 1545, discussing the painter Titian—a fine Renaissance letter if ever there was one. It sold for \$4,000. A high price, it appeared, unless one knew that this was the letter's second time through Sotheby's rooms in less than a decade and that the letter was actually losing ground. In late 1965, it had been sold for \$4,750. Through decline in price, inflation, commission (10 percent), insurance, and so on, the owner had actually sustained a loss of 25 or 30 percent, although the second selling figure appeared large and was quoted in the press.

Newspapers become fascinated sometimes with a name in autograph collecting and tenaciously hang onto it, giving a quite erroneous idea to their readers about the price and desirability of certain autographs. A notorious example of the madness of the 1920s was the collecting—at enormous price and with great competition—of autographs of the Signers of the Declaration of Independence. The rarest of these Signers in autograph is Button Gwinnett (1735?–77), Signer from Georgia. Dr. A. S. W. Rosenbach, the great rare book dealer, did more than any other man to make a fabulous market in Button Gwinnett signatures. In 1924, he paid \$14,000 for a Gwinnett DS. In 1926, he bought two more for \$22,500 and \$19,000; in 1927, he reached \$51,000 for a newly discovered LS. And there were other purchases; in a year and a half period, Rosenbach spent \$150,000 on Gwinnett autographs. These purchases made a tremendous impression on the press and public; even today newspapers occasionally recall the \$51,000 and speculate on what that Gwinnett would bring now. They uniformly decide that it would be much more, but they have not done their homework. Most of the Gwinnett signatures have passed through the market again and nearly always for much *lower* prices. The \$22,500 document was sold again in 1934—for \$10,100, a loss of nearly 50 percent. Rosenbach held onto the celebrated \$51,000 LS until 1948, when it was finally resold—for \$30,000. This is not to deny that thousands of autographs have experienced enormous increases in price; it is only to point

out that one needs to follow through the whole story.

When patriotism and association with a great national figure are combined, the sky is the limit with prices. Very soon after the death of General Charles De Gaulle of France in November 1970, the original AMsS of his famous wartime proclamation "To All the French" was sold. This was the famous statement De Gaulle wrote in June 1940. Its appearance on posters around London and its subsequent broadcast by the British Broadcasting Corporation was, for many French exiles and Englishmen, their first word of the whereabouts of the general and of his determination to continue fighting. It began: "France has lost a battle! But France has not lost the war!" The original, written on a single sheet of paper, was taken as a souvenir by an aide in 1940. After the death of De Gaulle, the aide asked a dealer to sell it for him, but imposed two conditions: the sale was to be secret, and the buyer was to be a foreigner (presumably for further secrecy). News of the offer reached the dashing French actor Alain Delon, and after various adventures he had it bought for him by an Argentine friend posing as a collector, for \$55,000. Delon then, amidst great excitement, turned it over to the defense minister of France and was satisfyingly described as "a national hero."

Many items that appear for public sale are so unusual that there is no standard—i.e., sale of a similar item—for price comparison, and they may sell for almost anything. An interesting example of the autograph manuscript that turns up, makes a sensation at sale, and then has no repercussions because the author is famous for only one work and is therefore not "collectible" once that work is sold, was the manuscript of the once celebrated novel *In His Steps*. Charles Monroe Sheldon, a minister, wrote the book, which is a religious novel about Christ's return to earth in human guise, in 1896. Between its publication then and Sheldon's death in 1946, the book sold 23,000,000 copies in sixteen languages. The manuscript was just what any collector would want, written in ink on both sides of 331 sheets of ruled school-notebook type of paper. It was divided into twelve chapters, which Sheldon had read to his congregation in Topeka, Kansas, on twelve successive Sundays. It was sold at auction in 1966 by his family for \$4,500.

The ultimate destination and last resting places of both the above manuscripts were institutions, and today much of the news of the autograph collecting world focuses on similar notable accessions of literary and historical material at high prices by libraries and museums. Some collectors

get very miffed about the high prices institutions are able to pay and upset about the drift of material into institutions. "Libraries are getting everything," they say. In actual fact, libraries do not compete directly with the average collector; they compete with each other. They seldom, for instance, go after the single autograph letter. They want to acquire large blocks of manuscripts for the use of scholars. Their main effect on the market has been to take off en bloc large collections that would otherwise have been broken up and parceled out through sales, thus allowing many collectors a chance to acquire one letter each.

Many libraries have been active in the last two decades in acquiring collections of manuscripts. The University of Texas has been the leader in the acquisition of modern literary manuscripts. Between 1958 and 1972, eight million manuscripts and more than two hundred private libraries were added to the University's library at a cost of \$45,000,000, primarily in the field of twentieth-century English and American literature, but including such historical material as the four hundred letters exchanged between the Emperor Maximilian of Mexico and the Empress Carlota (the price was reported as \$125,000).

Some of the Texas accessions have been rather surprising for a university library—detective fiction, for example: it created a very detailed model of the study of the late mystery writer Erle Stanley Gardner (1889–1970, author of the Perry Mason books) to house his manuscripts. The entire library of the English novelist Evelyn Waugh, including shelves and furniture, was transported from England to Austin, Texas.

The quantity of manuscripts involved is fabulous. The purchase of the library of T. E. Hanley brought the University of Texas more than three thousand letters of George Bernard Shaw. The "personal archive" so called (meaning "papers") of Edmund Blunden (1896–) contained no fewer than 22,590 letters written to this English poet and critic. The "personal archive" of Lady Ottoline Morrell, a patroness of the arts during the 1930s, contained 1,800 letters to her from Bertrand Russell alone.

Such immense accumulations are of academic interest, in every sense of the word, and should not concern the average collector. What collector wants 1,800 letters of Bertrand Russell?

Some general observations, however, can be made on the pricing of manuscripts and autographs, to guide the collector in an area where little is fixed:

Age has, for the most part, little to do with value. The collector should

disabuse himself of the idea that just because a manuscript "is over one hundred years old," it is necessarily of value. Many seventeenth- and eighteenth-century manuscripts are virtually unsalable. American material of the seventeenth century is nearly always of some monetary value, although often much less than something written in our century. But in England and on the continent, seventeenth-century material of a genealogical, topographical, antiquarian nature is extremely plentiful, and unless it is associated in some way with a prominent name or place, it sells for very modest sums indeed. An example taken almost at random from a London auction catalogue is a collection of "about thirty-two" ALsS and documents (accounts, indentures, and so on), mostly dated between 1608 and 1637, which sold in 1972 for \$18! Eighteenth-century American documents of a routine nature—ship's papers, invoices, manifests, business letters, and the like—are of little value unless signed by a notable person or relating to a notable event.

Content is of very great importance in pricing manuscripts and letters. The most derogatory statement that can be made about an ALS is that it is "a dinner invitation," and the term is often used as slang to characterize an ALS of little importance or value. Since a high percentage of everyone's correspondence—especially before the telephone—has always concerned arranging meetings, naturally more invitations and responses exist than almost any other category of manuscript material. They are considered less desirable than letters that convey real thoughts. Content should always be carefully read and considered. A knowledge of the background sometimes shows a letter to have much greater importance than first appears.

Content can work against an autograph, too. An AMs of Abraham Lincoln telling a mildly vulgar story is a case in point. During the 1950s and 1960s this one-page manuscript was rather kicked around in the salesroom. In 1963, it sold for \$4,250, not a high Lincoln price to begin with, but by 1965, when it was sold again, it brought only \$3,000. It was out of character for the author, and collectors do not like out-of-character pieces.

The *recipient* of a letter can be important and must be scrutinized. The numerous surviving letters of Charles Dickens have been sold for mostly moderate prices in the last few years, but a letter addressed to Maria Beadnell brought \$3,000 in 1972. Maria Beadnell was Dickens's first love, and the catalogue description noted:

It has been believed hitherto that no correspondence whatever survived from the period when Dickens was courting Maria Beadnell . . . That the present hitherto unrecorded letter is actually the first Dickens ever wrote to her is strongly suggested by its opening words, which indicate that he had not previously ventured to write "My dear Maria" though he was accustomed to address her thus in conversation.

That is the sort of recipient and background that make a letter like this literally ten times more valuable than the average Dickens letter.

Provenance has already been discussed. It is worth repeating that a good (often called "strong") provenance helps raise the price of a manuscript.

Observation of the autograph market will reveal to the collector certain curious preferences: a letter of a famous man to his mother is always sought for; off-color material is notoriously difficult to sell, largely because it is unsuitable for exhibition. Always most desirable are references to the work for which a man or woman is most famous: a letter of an explorer describing one of his discoveries or of a scientist about one of his experiments.

With this introduction, it is now time to consider the various autographs that come on the market in sufficient quantity to make it possible to collect a specific author. The material in the following chapters is arranged by category of endeavor: writers, scientists, statesmen, and so on.

The prices cited throughout are actual prices drawn from dealers' catalogues or realized at auction sales in this country and abroad. They have been selected from the last decade, in order to show recent trends in the market.

3 Men and Women of Letters

BRITISH

IN ALL THE WORLD there are only six known Shakespeare signatures. They are all on legal documents—three of them on the same one, his will—and all of them are in England. There may possibly be a seventh. A lawbook in the Folger Shakespeare Library, Washington, D.C., contains a signature which may read “W Shaksper.” Scholars have known about this book since 1942, and there are voluminous scholarly discussions as to whether or not the signature really reads “Shaksper” or, if it does, whether the book belonged to the playwright. For the average collector, it is enough to know that he is most unlikely ever to encounter for sale an autograph of Shakespeare.

The autographs of Shakespeare's great contemporaries are almost equally rare. The collector of historical, topographical, genealogical, and heraldic manuscripts will find ample supplies from the England of the sixteenth, seventeenth, and eighteenth centuries, not surprising in a country that prides itself on preserving the monuments of its history. What is

surprising is the very short supply—in commerce, at least—of manuscripts and autographs of English literary men of the same period. It is not until one arrives at the eighteenth century that ALsS may be obtained for the great figures, and even the AMss are exceedingly scarce.

The AMs of John Donne's (1573–1631) verse letter of sixty-three lines addressed to Lady Carew realized \$55,200 at a Sotheby sale in June 1970. This is “the only known example of Donne's verse in his own hand,” and the price was described as “the highest recorded at auction for an autograph letter of any author.”

The only manuscript by John Milton (1608–74) to appear at public sale in the last twenty-five years was one folio leaf with two sets of Latin verses. Rather dilapidated (it was described as “repaired and dampstained”), it was nevertheless sold for \$28,800 as “the earliest known AMs of Milton.”

The “commonplace book,” a collection of manuscript poems, of Milton's contemporary Robert Herrick (1591–1674) appeared at Sotheby's London salesrooms in 1965. The catalogue description read in part: “This hitherto unrecorded volume contains the only known autograph poetry by Herrick, and the only manuscripts of any of his verse which can be directly associated with the poet himself.” The only other known examples of his hand are fifteen ALsS, all to the same correspondent. The volume sold for \$95,200, one of the highest prices ever recorded for literary property that was not an illuminated manuscript. Scholars at the University of Texas, for which it was purchased, set to work on the commonplace book, and by 1972 had questioned the attribution to Herrick. If the book is not Herrick's, then as a seventeenth-century commonplace book of unknown parentage it is hardly in the \$100,000 class. So there are hazards in buying early English manuscripts.

These citations are sufficient evidence of the heady atmosphere in which such items move. Among these great names of English literature of this period, almost the only one to be within reach at all is John Dryden (1631–1700), a few of whose letters and DsS have been sold in the last decade in the \$2,000 range.

Jonathan Swift (1667–1745) wrote wonderful letters, usually signed “Jonath Swift” or “Jonath: Swift.” A typical ALS was about his efforts to buy a piece of land: “I find, the Neighboring Gentlemen where Land is to be sold are continually watching like Crows over a dead Horse.” Although published, as many of his letters have been, this sold for \$770. AMss are very scarce.

J. Addison.
Sam: Johnson
James Boswell.
Jonathan Swift.
Yours most faithfully
Walter Scott

English, Irish, and Scottish writers whose letters are often on the market: Joseph Addison, Dr. Samuel Johnson, James Boswell, Jonathan Swift, and Sir Walter Scott.

Alexander Pope (1688–1744) was a prolific letter writer: in *The Correspondence of Alexander Pope*, ed. by George Sherburn, 5 vols. (Oxford, 1956), there are over two thousand letters printed, and his ALsS are seen on the market at around \$1,000, although several of good content have brought \$2,000. An unusual aspect of Pope collecting is the existence of many DsS, receipts to subscribers to the edition of his translation of Homer. These receipts, dating from 1715 to 1720, were written on one small leaf, an oblong 24mo. They sell for around \$100 and are made out to the nobility of the time, who were the chief subscribers to any such edition.

Oliver Goldsmith (1728–74) was one of the great collecting enthusiasms of the 1920s, and the quantities of Goldsmith manuscripts and letters sold then are now mostly in libraries; the market has been starved of this author. The last AMs of Goldsmith, a verse prologue to a play, written on one and a half pages, sold for \$6,200. No ALS has appeared at auction in a decade; nearly any by Goldsmith would certainly be worth \$3,000.

The much-loved Thomas Gray (1716–71) wrote charming letters of which there are many editions, the best being *The Correspondence of Thomas Gray*, edited by Paget Toynbee and Leonard Whibley, 3 vols. (Oxford, 1935). His letters have mostly been absorbed into great collections and are uncommon on the market now. More frequently seen are those of his friend and correspondent Horace Walpole (1717–97), one of the most famous of English letter writers. Because he was so prolific, his ALsS continue to appear for sale although many have been taken off the market. Thousands are published in the (presently) more than thirty volumes of *The Yale Edition of Horace Walpole's Correspondence* (New Haven, 1937–). His ALsS usually bring around \$500. One written at an advanced age in 1793, recently sold, is typical of his famous style and contained this expression: "Consider, dear Sr. that it was seventy six years yesterday that so many Winters have been pelting this strawbuilt Tenement; then how many facts must have escaped through the flaws in the battered roof!" (Sold in 1968 for \$480.)

The circle around Dr. Samuel Johnson (1709–84) were responsible for more than their share of ALsS. Johnson's own letters, crowded on the writing paper in his large, slovenly hand, have been ardently collected for generations, but they still reach the market in fairly considerable numbers. Following here are typical prices in today's market for an ALS of some content by Johnson or his friends:

Dr. Johnson himself: \$2,000

Hester Lynch, Mrs. Thrale (1741–1821), Johnson's longtime friend and correspondent: \$300

Anna Seward (1742–1809), known as the "Swan of Lichfield," Johnson's friend and Boswell's ally in compiling the biography of Johnson. Her letters survive in great numbers: \$200

James Boswell (1740–95), Johnson's famous biographer, much rarer today than the others: \$500

The Johnsonian group has long been the object of a literary cult composed in equal parts of important libraries and rich collectors. Characteristic of collecting the Johnson circle are the enormous prices paid when manuscript material of real importance, and unpublished, comes on the market. An AMs of Mrs. Thrale, her "Children's Book," in which on 189 pages she recorded the growth and development of her children, described at the sale as "largely unpublished," changed hands for \$13,200; a lengthy

series of ALsS (570, totaling 1,300 pages, a good illustration of the capacity for letter writing among the Johnson circle) to her friends the Williams family brought \$21,100.

The helter-skelter life of Richard Brinsley Sheridan (1751–1816) is amply reflected in his correspondence. His constant pecuniary embarrassments were famous; his letters are often appeals for money from his friends. A typical Sheridan letter is an ALS, one page, dated 22 October 1800, to the treasurer of the Drury Lane Theatre ordering a payment, which reads in part: “By all thats sacred Graham must have one hundred Pounds in Payment from me on tuesday morning next . . .” (Sold for \$50.) Letters of strong content bring much more. An ALS about the production of William Henry Ireland’s forged Shakespearean play, *Vortigern*, sold for \$450. Quite a lot of ALsS and DsS relating to Drury Lane Theatre are available.

Robert Burns (1759–96) lived only thirty-seven years, but he left behind him a mass of autograph material. Burns was one of the giants of the 1920s market; his autographs and manuscripts brought more than than now. Burns wrote a large, easily read hand on large sheets of paper, and he was a delightful letter writer. There survive a good many AMs of poems, usually one and a half pages. These short items usually sell for \$2,000, although some have brought less. The longer poems naturally are more expensive: a three-page AMs of “The Jolly Beggar” recently sold for \$4,250. ALsS are usually around \$500 to \$750. Burns held a position—he was an exciseman (i.e., tax collector), and DsS written by him in that capacity survive in some numbers. Burns often added a considerable number of words in autograph, and the price for one of these DsS is around \$500.

Burns, along with Sir Walter Scott, was the object of the attention of a very famous forger, Alexander Howland Smith, familiarly known as “Antique” Smith, and the collector must use caution in considering Robert Burns manuscripts for his collection. Smith was an extremely adept forger, using old paper (he worked in the 1890s) and a skillful eighteenth-century hand. His work is to be found in some famous Burns collections. The collector will do well to study up in *The Letters of Robert Burns*, edited by J. De Lancey Ferguson, 2 vols. (Oxford, 1931).

Among other English writers of the second half of the eighteenth century are the following:

William Blake (1757–1827) letters are extremely rare and generally bring \$1,000 or more. Blake is a classic example of the parallel namesake. Another William Blake lived at the same time and wrote in a hand (very legible with many capitals used) quite similar to that of the more famous

one. The “other” William Blake is believed to have been an attorney; his autographs have confused even Blake scholars.

Fanny Burney (1752–1840), a famous letter writer and diarist, is plentiful on the market (\$100).

William Cowper (1731–1800), one of the great English letter writers and translators of the classics, is scarce (\$500).

Henry Fielding (1707–54) is an interesting example of the famous author who is not collectible. Only about a dozen of his ALsS are known to exist, and they never appear on the market. A few of his legal papers—he was a justice of the peace—have survived.

Edward Gibbon (1737–94), the historian, is not too plentiful but sells fairly modestly (\$200).

Samuel Richardson (1689–1761), the novelist, is not very often seen and is extremely expensive. His letters, nearly always to lady friends, bring around \$750 to \$1,250.

In the case of English authors writing about the turn of the nineteenth century, the collector with a more modest budget to devote to his hobby has a real opportunity to acquire first-rate letters and manuscripts at something less than the astronomical prices mentioned above for earlier writers. Regency and Victorian authors wrote so much that even a hundred years of collecting has not absorbed all their manuscript production into permanent holdings.

A number of major authors are usually available, some of whom may be described as “undercollected.” The letters of Maria Edgeworth (1767–1849) are most interesting. In addition to being the author of that Irish classic *Castle Rackrent*, she shared the interest of her father, the Rev. Richard Lovell Edgeworth (1744–1817), in education (the Reverend Mr. Edgeworth brought his children up along the lines of Rousseau’s theories). Two ALsS of Maria Edgeworth (together, five pages) written to the educational writer W. E. Hickson and his wife, dealing in part with “rational toys” and containing “a list of such toys as I can think of,” were sold in 1972 for only \$60. Excellent letters are available for under \$100. She is an author the beginning collector will do well to consider.

Robert Southey (1774–1843), Poet Laureate of England from 1813, falls into the same category. His letters, which are interesting reading because of his intimate—if not always peaceful—friendships with other literary men, including Wordsworth and Coleridge (who was also his brother-in-law), are frequently priced at under \$200.

Coleridge and Wordsworth were both extraordinarily prolific. An

AMs of poetry by Samuel Taylor Coleridge (1772–1834) sells for about \$600 to \$750 for a one-page complete poem. Poetical notebooks have been sold many times. Hundreds of his letters are printed in *The Letters of Samuel Taylor Coleridge*, 4 vols. (Oxford, 1956–59). Many ALsS are sold at from \$200 to \$600.

The poetry of William Wordsworth (1770–1850) is less expensive: \$400 to \$500 for the one-page poem. His letters and those of his sister Dorothy (1771–1855) are famous and are extremely plentiful; one wonders how they got anything else done. Perhaps the wet weather of the Lake District was conducive to staying indoors and writing letters. The price of his letters ranges widely: \$125 to \$300; hers are generally around \$200.

Their friend Thomas De Quincey (1785–1859), author of *Confessions of an English Opium Eater* (1821), is not much in demand among autograph collectors, although his letters are both plentiful and interesting. De Quincey had the habit of keeping autograph drafts of his letters, which he, rather oddly, signed. Many of these have recently sold for under \$200 although directed to correspondents as famous as William and Dorothy Wordsworth, Mary Russell Mitford, and G. H. Lewes, George Eliot's husband. These letters can be charming. One to his granddaughter, written about 1855, describes the family cat—"the Household Ishmaelite," De Quincey calls it—and a "catastrophe" involving it and the cream jug. It sold for \$200.

Hardly anyone reads the novels of Sir Walter Scott (1771–1832) anymore, and his manuscripts and letters are not much sought by autograph collectors. Yet Scott had an appealing character, a most interesting life, and wrote fine letters. There are thousands of these in existence, selling today at quite modest figures. All his manuscripts are obviously easily and swiftly written. Scott served an apprenticeship to his father, who was a "writer to the signet" (a lawyer). Scott was noted for the speed of his copy work, and his readable hand remained the same throughout his life until his illness of the last two years.

"Antique" Smith, mentioned earlier as a forger of Burns, also forged Scott—and pretty well—in the late 1880s. According to an authority, the Smith forgeries of Scott can be detected by the use of paper that is too thick and "flat" ink, and the folding and sealing of the letters is awkward and suspicious.

Five thousand of Scott's letters are published in the *Centenary Edition* of his work, 12 volumes (1932–37), which is most annoyingly unindexed.

Short AMss by Scott, a poem or short review, have sold for under \$200 in recent years; many good ALSs are listed at under \$100. A sample of what may be had is an ALS from Scott to Robert Southey, "lamenting the gap of many years in their correspondence, briefly reviewing their lives in the intervening years, and inviting the Wordsworths and Southneys to visit" (\$250). That is a letter that combines everything the collector is looking for in English literary autographs.

Jane Austen (1775–1817) is not, alas, a collectible author. There is no indication that she carried on a very extensive correspondence, except with her family, and her family destroyed many letters. Very little autographic material of Jane Austen has ever appeared at public sale or, it is believed, privately, and in the last twenty years literally nothing has been sold except two AMss of verses, each one a small page (\$675 and \$1,450), and a few fragments, unsigned, consisting of ten or twelve lines cut from letters (\$150 each). These few pitiable bits cannot be said to constitute a market.

Few poets have been the object of so much adulation as John Keats (1795–1821). A handful of collectors in the nineteenth and twentieth centuries have kept the sparse manuscript remains of Keats consistently at the very pinnacle of English literary collecting. The collector who will never buy or even be offered a Keats autograph may find a few of the prices in this limited and essentially cultish market of interest. Since 1960, the known market in Keats autographs has consisted only of the following:

- 1968: AMs poem, one and a half pages (forty-four lines), badly stained, sold for \$4,320.
- 1969: AMs notebook, so called although it measured only 4 by 2 inches and contained only four leaves, with the first draft of a sonnet and Keats's laundry list, sold for \$2,900.
- 1971: AMs poem "To Hope," first published in 1817 and many times since, sold for \$14,500. ALS to his brothers, sold for \$27,500.

A transcript by Fanny Brawne, Keats's sweetheart, of a letter from Joseph Severn describing Keats's final illness, sold for \$6,500. This last item is especially worth noting: not only was it not an original letter of Keats; it was not an original letter of anybody's, merely a copy.

Lord Byron (1788–1824) was one of the most consistently charming of all letter writers, and he has always had a strong following among autograph collectors. Although he died at thirty-six, there must be thousands of his letters in existence, and they are often available for sale—at a high

Marian Lewes
 Tennyson Gray.
 Byron
 Robert Browning.

English writers actively collected: Marian Evans Lewes ("George Eliot," who after 1854 signed her name as Marian Lewes although not actually married to the publisher G. H. Lewes; the last year of her life she was Mrs. John W. Cross); Alfred, Lord Tennyson; Thomas Gray, Lord Byron, Robert Browning.

price. Short AMss are \$5,000 and up, and an ALS sells for \$1,000 to \$2,000 or more; important unpublished letters bring up to \$5,000. As for major manuscripts, *The Prisoner of Chillon* changed hands at \$32,400. The avid collecting of Byron sometimes produces absurdities: two lines cut from the manuscript of *The Corsair*, not signed, were recently offered at \$325, approximately \$23 a word.

The posthumous adventures of Percy Bysshe Shelley (1792-1822) have been the subject of whole volumes. His reputation as a poet and a man was tended by his long surviving widow, Mary Wollstonecraft Shelley (1797-1851, author of *Frankenstein*), his daughter-in-law Lady Shelley, who had a creepy, semireligious fixation on him, and a whole school of official biographers who did not hesitate to mangle his surviving manuscripts to play down his unorthodoxy. The Shelley circle's correspondence is absorbing reading, nearly as absorbing as the story of the attempts to suppress it.

Almost any Shelley ALS sells for \$2,000, and many bring much more. A four-page letter written 12 December 1827, containing a two-page ALS by Lord Byron and a two-page ALS by Shelley to Lord Guilford, entreating

his help in saving the life of a man condemned to be burned at Lucca for sacrilege, "unpublished and hitherto unknown," sold in 1968 for \$12,600.

There is a cloud over the letters of John Keats, Percy Shelley, and Lord Byron, cast by one of the busiest and best known of all literary forgers, who specialized in increasing the supply of manuscripts by those three poets. "Major George Gordon Byron" (1810–85?) claimed to be the issue of Lord Byron by a passing amour with a Portuguese lady. He first showed up in 1843, when he wrote to John Murray, Byron's publisher, from—of all unlikely places—Wilkes-Barre, Pennsylvania. He began to sell "Byron" ALsS and presentation inscriptions in books in London five years later. These forgeries were so good that Murray bought a number of them, as did other responsible people. "Major Byron" also offered Shelley letters—to Mrs. Shelley. Such was his effrontery. No one knows for certain how many forgeries "Major Byron" succeeded in passing or where they all are now. Some are certainly in important collections. All autographs of Keats, Byron, and Shelley require careful study.

Although he was born the same year as Keats and was only three years younger than Shelley, Thomas Carlyle (1795–1881) is definitely a "Victorian." He was a marvelous letter writer, his overheated style being more suitable to letter writing than to history. His ALsS sell in the range of \$150 to \$300 and are of fairly frequent occurrence. Quite a few books inscribed by Carlyle to friends and books from his library also appear on the market. The letters of his wife Jane Baillie Welsh Carlyle (1801–66) are not so common and are more expensive. She also had the gift of expression—not for nothing was she a descendant of John Knox. The letter writer's best asset was Jane Carlyle's—an ability to make the most trivial circumstance, a domestic mishap, a new maid, the topic of a delightful letter. The Duke University Press is publishing the *Collected Letters* of the Carlyles. Some idea of the surviving correspondence can be gathered from the fact that it took four volumes to contain the letters from 1812 to 1828 alone.

William Makepeace Thackeray (1811–63) wrote in two hands, quite distinctively different, one "upright" with rather pointed letters, the other "backhand" (with a backward slant). He does not seem to have reserved either hand for any special purpose; in fact, letters are known in which both hands are used. There are a great many Thackeray forgeries, but the active forger attempted only the upright hand, and his was more crabbed than the true hand. According to the editor of *The Letters and Private Papers of William Makepeace Thackeray* (4 vols., Cambridge, Mass., 1945/46),

little Manuscript Book about my father: for a long time it has lain quiet in its drawer, waiting for a better day. The Bookselling Trade seems on the edge of dissolution; the force of Puffing can go no farther, yet Bankruptcy clamours at every door: sad fate! to serve the Devil, and get no wages even from him! - The poor Bookseller Guild, I often wonder to myself, will ever long be found unfit for the strange part it now plays in our European world; and give place to new and higher arrangements, of which the coming shadows are already becoming visible. More of this by another opportunity.

We have two Saint-Simonian Missionaries here; full of earnest zeal; copious enough in half-truth, and to me rather wearisome jargon. By and by you should have some account of that matter: Southey's in the Quarterly was trivial, (misleading), and on the whole erroneous and worthless. I know a man here, who could do it, perhaps much to your satisfaction.

Believe me always,

My Dear Sir

Faithfully Yours,

Thomas Carlyle

the accompanying pamphlet (My friend Mr. Cooper gave me this copy, as he had previously sent to the Reform Club, and has since given the Club another copy) - there is more of Yorick's love-making in these letters, with blasphemy to flavor the compositions, and indications of a scornful Unbelief. Of course any man is welcome to believe as he likes for me except a parson: ^{and help} and I look upon Swift & Sterne as a couple of traitors and renegades, as one does upon Bonaparte a poor Ben the other day, with a scornful pity for them in spite of all their genius and greatness.

With many thanks for your loan believe me dear &
 very faithfully yours
 W M Thackeray

forgeries may be detected not only by the crabbedness but by incorrect addresses ascribed to Thackeray at various times of his life. Postal zones are often given for letters allegedly written before 1858, the first year London was divided into postal zones. The day of the week and the day of the month do not coincide properly on some letters. Thackeray, who was gifted as an artist, often drew delightful little comic sketches on his letters. Genuine Thackeray ALsS are not rare. They sell for around \$125, naturally for more if they contain one of the little sketches. Copies of his own books inscribed by him are sold fairly frequently.

Manuscripts and letters by Robert Browning (1812–89) and Elizabeth Barrett Browning (1806–61) are staples of the autograph market. All his material is much more common than hers; he survived her by twenty-eight years, during which he led an extremely active literary and social life. Short AMss, often signed, of poems bring around \$400 for his, \$1,000 or more for hers. Signed transcripts by RB are known of some of his poetry. Both the Brownings left shoals of letters. In the past few years there have been published in separate volumes not only their letters to each other, but his to Isabella Blagden, hers to H. S. Boyd, Mary Russell Mitford, her sister, George Barrett, and several others.

RB's routine letters sell for \$150 to \$300; EBB's—often signed with those famous initials—for much more, over \$500. He inscribed many of his books, she very few. The collector should note that a great many of the Browning letters that have come to the market in recent years have been sold in series addressed to one correspondent. The Brownings were among the first English literary people to be photographed. Few signed photographs of her have been sold, but cabinet photographs of RB, signed by him, are worth about \$100.

Only two members of the celebrated Brontë family can be collected: Charlotte (1816–55) and her father Patrick (1777–1861), who survived all his talented children. It has been years since any manuscript material by Emily, Anne, and Branwell Brontë has been available. Charlotte's letters have risen in price over the last decade from \$200 or \$300 to upwards of \$1,000. The letters of the Reverend Patrick that come on the market are nearly always written after Charlotte's death and refer to her and her novels or the classic biography of her by Mrs. Gaskell. They bring around \$150. It is most unlikely that any new material by the Brontës will be on the market.

Anthony Trollope (1815–82) worked as a novelist and as an employee of the British post office throughout a long career, yet his letters are

surprisingly dull and have been of little interest to collectors. The collected edition, *The Letters of Anthony Trollope*, edited by Bradford Allen Booth (London, 1951) contains only 932, a small number indeed for a popular and prolific writer of the great Victorian age of letter writing. Trollope's letters are businesslike, deliberately written without frills of any kind. He himself thought them unimportant and left directions that they were not to be published after his death. Recently his ALsS have often sold in the \$100 to \$200 range. It is interesting to note that the best prices have been fetched by letters that have been published. Signed or inscribed copies of his many books are rare indeed.

Although John Ruskin (1819–1900) hated autograph collectors, as mentioned in Chapter 2, he often wrote to them as well as to politicians, artists, schoolgirls, and practically everyone else. In a bad-tempered letter written in 1867, he said to a collector:

My dear Sir—I often think a series of autographs might be much more interesting if one tried to get two or three (possibly enough, of living people) written with divers pens—and in divers tempers. If you ever get hold of any of my directions to refractory engravers, please at all events, don't keep that.

But collectors have had the last word on him because there is a thriving market in his letters and manuscripts. Ruskin is one of the most prolific of English letter writers and one of the most consistently interesting. He knew so much of so many subjects and had such strong opinions that his letters are extraordinary reading: informative, outspoken, sarcastic, but—especially in those written to children—often full of charm. To give some idea of the extent of letters by him in circulation even today, Sotheby's London auction rooms sold nearly six hundred in a ten-year period. Good letters, and the vast majority *are* good letters, may be obtained for around \$100 to \$200.

Among other Victorian writers are the following:

Samuel Butler (1835–1902) is hard to find. Short AMs sell around \$200; an ALS around \$100.

Wilkie Collins (1824–89) is also not easy. ALsS run around \$200. Because of the immense popularity of his mystery novels, *The Moonstone* and *The Woman in White*, the AQsS that he wrote out from them always sell well; \$125 is typical.

George Eliot (Mary Ann Evans. 1819–80)—her letters bring around \$200 for an ALS of good content. Biographical background on her letters

is easily found in the seven stout volumes of her *Letters*, edited by Gordon Haight (New Haven, 1954/55).

Mrs. Gaskell (Elizabeth Cleghorn Gaskell, 1810–65) ranks about the same. Letters concerning her *Life of Charlotte Brontë* are always of special interest.

The market for George Meredith (1828–1909) is not lively: an ALS sells for \$100 to \$150.

ALS of Mary Russell Mitford (1787–1855), "Ouida" (Marie Louise de la Ramée, 1839–1908), Charles Reade (1814–84), and Alfred, Lord Tennyson (1809–92) are usually available at around \$100. The market for these writers has shown no particular advance, and because their literary reputations are considerable, they ought to be good possibilities for collectors of English literature.

The greatest Victorian writer was of course Charles Dickens (1812–70). Dickens has the distinction of being the greatest writer in the English language whose letters are likely to be available to the typical collector. His manuscripts are a different matter: they are closely held by institutions, notably the Victoria and Albert Museum in London, but Dickens was a letter writer of almost incredible speed—he began his career as a stenographer reporting debates in the House of Commons—and his daily correspondence was immense. Dickens's hand and the famous paraph (the flourish signed beneath his name) developed greatly during his lifetime. The collector who wishes to know Dickens's hand should consult the series of excellent illustrations of his autograph at different periods of his life published in the first volume of *The Pilgrim Edition of the Letters of Charles Dickens* (Oxford, 1965–).

Dickens's autographs are constantly seen for sale. His letters are not of course given away, but they seem inexpensive in relation to their great interest and importance. Dickens was a letter writer of distinction; even the fairly routine correspondence connected with his editorship of *Household Words* is fascinating. Few authors have been so loved in their lifetimes: the popularity of his novels, appearing in eagerly awaited monthly parts; his magazines; his tours to America; and his speaking and, later, acting engagements built for him an audience unparalleled in literary history. His letters were sought by collectors even in his lifetime, and interest in them has never slackened although their prices today are not so high as they were during the 1920s and 1930s. In a typical auction season, the major houses in New York and London will offer fifty or more Dickens ALSs, and most dealers can supply one or more on request. For many years it has been possible to buy a good Dickens letter for under \$200.

Gads Hill Place.

Higham by Rochester, Kent.

Wednesday 8 June 1870

Wotton Kent.

Tonorrow is a very bad day.
for me to make a call, as, in
addition. My usual office business, I
have a mass of accounts to settle
with Wills. But I hope I may be
ready for you at 3 o'clock. If I
can't be - why, then, I shan't be.

I must really get rid of
those Opal enjoyments. They are too
overpowering.

"These violent delights have violent ends
I think it was a father of our church
who made the wise remark to a young
gentleman who got up early (or
stayed out late) at Verona."

Yours affectionately

CD

The dealers, collectors, and newspaper writers who feel that all manuscript material, being unique, is bound to increase in value, and that the general trend, ignoring changing fashions in collecting, is always up, will do well to consider the greatest Dickens sale of the past fifty years, which was held in London in November 1971. This was the auction of the Dickens Collection formed by the Swiss Comte Alain de Suzannet, the most important in private hands. An album of very early letters from Dickens to his friend Henry William Kolle, who acted as Dickens's emissary with his first love, Maria Beadnell, which Comte Suzannet had bought in 1946 for \$7,000, had to be bought in (i.e., not sold) at \$950, and another album containing thirty-one letters to Edmund Yates was sold for \$2,500, less than a third its presale estimate. Of the forty-four pages known to have survived of the original manuscript of *Pickwick Papers*, the twelve (consecutive) pages offered at the Suzannet sale were the only ones known to be still in private possession. Suzannet had bought them during the depths of the Depression in 1935 for \$40,000! In 1971, they sold for \$21,600.

Dickens gave inscribed copies of his books to many of his friends. The value of these presentation volumes depends mainly on rare book factors—edition, state, issue, and so on—rather than the autograph. Dickens was frequently photographed, and photographs that he signed are worth around \$100.

Other writers, born during the Victorian age and writing during it, although some lived until the Second World War, include the following collectible authors; for each, the price of a typical ALS of good content is indicated:

Sir James Matthew Barrie (1860–1937): \$40

AMs and typescripts are rather plentiful.

Arnold Bennett (1867–1931): \$40

Numerous AMss of short stories are on the market.

Robert Bridges (1844–1930): \$20

Plentiful; not much interest.

Sir Henry Rider Haggard (1856–1925): \$40

Not too common.

Thomas Hardy (1840–1928): \$75 to \$125.

Not so popular as he was forty years ago and not advancing at all in price. A good many AMss, especially of poems, are seen on the market at \$300–\$400.

Gerard Manley Hopkins (1844–89): \$400 to \$500

Very rare.

George Moore (1852–1933): \$30

Interest in this Irish writer has sharply declined but could revive. In the meantime, prices are very low.

Sir Arthur Wing Pinero (1855–1934): \$40

Complete AMss of plays have brought \$1,000, not a high price considering their significance in modern drama.

Robert Louis Stevenson (1850–94): \$150 to \$300.

Perennially popular with collectors, with an always active market.

Algernon Charles Swinburne (1837–1909): \$250 to \$500

Avidly collected for years and at present, with prices always high. A good many AMss, usually short poems.

H. G. Wells (1866–1946): \$75 to \$100

Complete AMss and typescripts bring substantial sums; not much interest in his letters.

Oscar Wilde (1856–1900): \$75 to \$300

The prices of his letters show an unusually wide range, possibly because there is an unusually large number of them of little interest. The AMss are for the most part 1-page poems: \$400 to \$500.

The autographs of Joseph Conrad (1857–1924) were collected during his lifetime; in fact, Conrad sold his own manuscripts to collectors, in particular to the American bibliophile John Quinn. They were a source of income for Conrad and his wife. The Quinn library contained literally dozens of autographed items by Conrad, and when it was sold in 1923, high prices were realized. The dealer Dr. A. S. W. Rosenbach alone spent \$72,000 on Conrad manuscripts. In view of the purchasing power of the dollar today, however, Conrad is not so expensive now as he was then. Again in 1963, a holograph manuscript formerly in the Quinn Collection set a record for a modern literary manuscript. It was the 1,199 folio pages of *Victory*, heavily revised by the author, that realized \$21,000. Also in the 1960s, the AMs of *The Return*, heavily corrected (Conrad was an intense reviser), brought \$3,250, and another AMs \$2,750.

Conrad's letters are numerous, at least those written after he settled in England are; early letters would be rare and desirable. An ALS sells now for \$100 and upwards. In 1968, a group of seventy-three ALSs, written between 1896 and 1922 to E. L. Sanderson and his wife with many com-

ments on his writing and the difficulty of inspiration (Conrad often wrote in a complaining tone), sold for \$4,500. In one of the letters Conrad wrote:

I send you on the *Nigger [of the Narcissus]*. Galsworthy had seen a couple of sheets . . . Today I have no more ideas than if I had been born blind and deaf . . . It is a fool's business to write fiction for a living.

Despite such complaints, Conrad was immensely productive. Many of his books were issued in limited, signed editions and many manufactured rarities exist autographed by him. Conrad was generous with inscriptions and presentation copies; although not cheap, these are plentiful. Signed photographs are worth about \$100.

For a poet whose production is extremely small, A. E. Housman (1859–1936) has an amazing popularity with collectors. Prices are high. In 1966, an AMs, a lecture on "The Name and Nature of Poetry," fifty-three pages on ruled foolscap showing the text in three stages and with a presentation ALS, written in 1933, sold for \$16,800, although it was not even complete, lacking four leaves. Even more incredibly, an AMs fragment, one leaf and part of another leaf from his poetical notebooks, sold in 1968 for \$4,600. ALSs are still not too expensive: \$200 will buy a good one. Carte-de-visite photographs, signed, are worth about \$100. Signed and inscribed copies of his books are surprisingly common.

"Modern," or "contemporary," British literature (i.e., that of the twentieth century) is presently a field of autograph collecting in glorious bloom. Thanks to large-scale institutional buying, prices are haloed by a faint aura of unreality. Living writers, even rather youthful ones, have sent their own manuscripts to auction, nearly always to Sotheby's London salesrooms, almost as fast as they are written—with the ink still wet, so to speak. Sometimes they have, no doubt, made more from the sale of their manuscripts than from their publication! Dame Edith Sitwell, who had a sale of her manuscripts at Sotheby's in 1962, claimed to have made over \$40,000 from them.

What is one to think of the manuscript of Evelyn Waugh's novel *Scoop*, the production of a second- or third-rank writer, priced at \$20,400? Or the correspondence—unpublished, it is true—of an even lesser light, Walter De la Mare, with a sympathetic friend, sold in 1966 at \$7,800? Or the ADf of an unproduced radio play by Samuel Beckett, only four pages in length, sold for \$2,000? Such prices, considered in the light of recent

prices for fine Victorian autographs or even eighteenth-century material, become still more unreal. The University of Texas has been the major buyer of this modern material, but of course the prices paid have had widespread reverberations in the market. Although there are some signs of the approaching demise of this market, the collecting of twentieth-century English literary autographs is not recommended for the impecunious.

Like the markets for Dickens and Conrad, prices for Rudyard Kipling (1865–1936) are not advancing. In terms of what Kipling autographs were sold for in the past, even during his lifetime, they are cheap today. Kipling's manuscripts must be scattered all over the world, and in immense quantities. AMs short stories, complete, and usually under twenty pages (Kipling wrote a small hand and his manuscripts contain an astonishing number of words on a small number of pages), bring several thousand dollars. AMs of short poems are plentiful and may be had for \$500 to \$750. As always with manuscripts, however, there are the exceptions for the most famous works. The AMs of the poem "Mandalay," one and a half pages, sold in 1966 for \$5,300. Many of Kipling's printed works were issued in limited, signed editions, in preliminary "copyright" issues for the United States, and so on: he has one of the most complicated bibliographies of any modern writer, and consequently there is a great deal for the autograph collector in the way of signed, inscribed, and presentation books. Galley proofs corrected by Kipling with numerous autograph revisions are also on the market. ALsS on his characteristic embossed stationery (sometimes from Vermont, where he lived for a while) sell now for \$125, or about what they sold for twenty years ago. Any material connected with his Indian childhood and early writing (his *Schoolboy Lyrics*, 1881, published when he was sixteen, is a classic rare book) seems to delight collectors: a series of letters from Kipling's parents to their son's headmaster made nearly \$1,000 each, although no item by Kipling himself was included. Signed photographs are worth around \$50.

D. H. (David Herbert) Lawrence (1885–1930) and his works have been the object of a feverish literary cult that has encompassed the preservation of numerous manuscripts and letters by him. According to the rapturous introduction to *The Collected Letters* (New York, 1962) by Harry T. Moore, the letters are among the twentieth century's "greatest and provide one of its richest reading experiences." Be that as it may, Lawrence letters are certainly expensive, although a very large number have been on the market. Many have been sold in correspondences with one recipient:

a series to Lucy Grace Crawford, early letters, sold recently for \$4,400, or over \$400 each, but a single letter of two pages signed with initials was sold at a Charles Hamilton auction for \$1,250, the most expensive single Lawrence letter at auction. The typescripts of his novels have brought amazing prices: \$9,500 for *The Escaped Cock*, \$10,000 for *Kangaroo*. Even short introductions of eight pages or so sell for figures approaching \$5,000.

Autograph material of T. E. (Thomas Edward) Lawrence (1888–1935) is also very expensive, although again very large amounts of it are around. His AMs notebooks have sold for years for over \$1,000 each, although one of them was only a “record of inspection and repair work done on R.A.F. marine craft, 1934–35,” seventy-six pages. Proof sheets of the *Seven Pillars of Wisdom* have been sold for as much as \$7,200. One set was inscribed “in both left and right hands during recovery from a broken arm.” ALsS bring around \$250 to \$500. Inscribed copies of the *Seven Pillars*, a rare book itself, are very expensive.

William Butler Yeats (1865–1939) was a fine, communicative letter writer, and his letters are excellent reading—printed. Yeats had one of the worst handwritings of any twentieth-century author. The poet admitted himself that he found his own manuscripts quite illegible after a fortnight and said, “My handwriting is a dreadful thing to inflict upon anyone.” His vague spelling is most amusing: he sometimes misspelled his own daughter’s name, “Ann” or “Anne” in the same letter. When he attempted to use Gaelic words, on the spelling of which the Gaelic movement could never agree anyway, the results were deplorable. In addition, the letters, which are always signed “W B Yeats,” are rarely dated properly. Nevertheless, they have been deservedly popular with collectors. A good Yeats ALS now sells for around \$250. His *Collected Letters* (New York, 1955) were edited by Allan Wade, who must have had no easy time of it. Many AMss of poems, usually around fourteen to twenty lines, have been sold at about \$500. Some of his short plays have been sold in corrected typescripts at the same price. Yeats’s very numerous books, many of which are rare, are often found signed or inscribed.

George Bernard Shaw (1856–1950) may just possibly have been the most prolific letter writer of all time. His letters are written in longhand or occasionally in shorthand, which he knew well, or an unmistakable kind of clumsy typewriting. Since he not only had an immense literary, musical, social, and political correspondence, but insisted on personally conducting most of his own business affairs, the number of letters abroad must be

positively unimaginable. Dan H. Laurence, editor of the *Collected Letters* (New York, 1965–) says: “Shaw, by conservative estimate, must in his lifetime have written at least a quarter of a million letters and postcards (squeezing as many as 200 cramped but completely legible words on a single card).”

Shaw's letters are incomparable: it is difficult to find one, even the briefest postcard, that is not full of Shavian wit and style despite the numerous grammatical errors (“I am a writer of English not of grammar,” Shaw told an editor in 1890). Thousands of his letters have been sold; there are many institutional and private collections each containing hundreds. Like those of Dickens, dozens of Shaw's appear at auction each season and yet every dealer seems to have a stock. A nice Shaw letter now sells for \$100 to \$200; one of the APcsS, for somewhat less. Again like Dickens, the market does not appear to be advancing, certainly not in proportion to many other fields of autograph collecting. Many short typescripts of Shaw come on the market, articles on the most diverse subjects: equality of income, capital punishment, films. They are often under \$500, even revised by Shaw. He often answered questionnaires sent to him by other writers or newspaper people. Predictably, his answers are often biting and amusing. These bring around \$200. Corrected page proofs, especially of his more important works, are considered very desirable. The page proofs of *Everybody's Political What's What* sold for \$1,100 recently. Naturally, the AMs of a major play is in an entirely different class: *John Bull's Other Island* sold in 1966 for \$29,000. Shaw constantly inscribed his books and pamphlets for friends; they are quite plentiful and a good opportunity for the collector to acquire a fine Shaw item for \$100 or less. Shaw was extremely photogenic; signed and inscribed photographs sell \$50 to \$100.

Some other twentieth-century English authors who are collected are listed here, with the price of a typical ALS:

W. H. Auden (1907–): \$40

Samuel Beckett (1906–): \$100

Rare and very widely sought; AMss and typescripts of his works are very expensive.

Max Beerbohm (1872–1956): \$100 to \$200

His printed books, inscribed, are plentiful but expensive because he wrote wonderful, witty inscriptions and also had the habit of “improving” copies of other writers' books with sketches and amusing comments of

his own. Dozens of these are sold, but their popularity continues strong.

Hilaire Belloc (1870–1953): \$15

Not at all popular at the moment, but a charming writer whose reputation may revive; in the meantime, a good interest for the beginning collector.

Rupert Brooke (1887–1915): No recent sales

Extremely rare; no ALS has been seen at auction in ten years or more. Only one volume of his poetry was published in his lifetime, so inscribed books are nearly unknown. He was not an interesting letter writer despite the great following which developed even during his lifetime among English literary people.

G. K. (Gilbert Keith) Chesterton (1874–1936): \$20

Another English author not popular at the moment. He has special interest because he also wrote detective fiction.

Cecil Day Lewis (1904–72): \$20

He was not only Poet Laureate of England but, under the name Nicholas Blake, a writer of detective fiction. Numerous AMsS of his poems have been on the market at \$100 each.

Norman Douglas (1868–1952): \$20

A declining reputation at present.

Edward Morgan Forster (1879–1970): \$100

His manuscript *A Passage to India* was a landmark in autograph collecting in 1960, when it sold for \$18,200 and was briefly the most expensive modern literary manuscript ever sold.

John Galsworthy (1867–1933): \$25

Galsworthy apparently responded to every request he received for a signature; copies of his works signed or inscribed are very plentiful; he was once much more popular with collectors than he is today.

Robert Graves (1895–): \$50

Aldous Huxley (1894–1963): \$50

A great many of his books were issued in limited editions signed by the author.

James Joyce (1882–1941): \$500 to \$750

ALSs of important literary content have often sold for over \$1,000. LsS are about \$350; APcsS, about \$200. Joyce has the distinction of having the most difficult hand of any modern author; his letters are virtually impossible to read. The enormous and nearly illegible manuscript of *Ulysses* is one of the treasures of the Rosenbach Foundation in Philadelphia, where it is often on display. Dr. Rosenbach bought it at the John Quinn sale in 1923 for \$1,950.

W. Somerset Maugham (1874–1965): \$50 to \$100

Popular with collectors. Short AMss of broadcasts and other brief works are worth around \$500. A number of his many books were issued in limited, signed editions, and Maugham also inscribed many copies during his long writing career.

Alfred Noyes (1880–1958): \$20

Eden Phillpotts (1862–1960): \$20

Presentation copies of his novels and plays are extremely cheap today: \$10. An excellent author for the beginning collector.

Siegfried Sassoon (1886–1967): \$50 to \$100

Edith Sitwell (1887–1964): \$25

Dylan Thomas (1914–53): \$250 to \$500

An amazing market, much promoted by institutional buying. The merest scraps of AMs bring \$500.

Hugh Walpole (1884–1941): \$10

A very minor market; entire novels in AMs have been sold for around \$1,000.

AMERICAN

The autographs of American men of letters before the turn of the nineteenth century are so uncommon on the market that they cannot be said to be a viable field of collecting. Although historical manuscripts of the earlier period have been preserved in great numbers, are constantly sold, and are the basis of the most active field in present-day collecting in the United States, few literary manuscripts seem to have survived from the 150 years of American history before the Revolution. A single example will suffice to show how sparse the field is and how expensive. In 1972, the manuscript of a book called *Father Bembo's Pilgrimage to Mecca* by Philip Freneau (1752–1832) and H. H. Brackenridge (1748–1816), described as “a manuscript of the first known work of fiction created in this country,” sold for \$22,000. Emphasis should be placed on the words “a manuscript” in the description; it was a fair copy, but not in the handwriting of either author and incomplete to boot. The price shows how narrow are the offerings.

The first great American author whose letters are available is Thomas Paine (1737–1809). He wrote wonderful, vivid, and stylistically exciting letters. The average ALS makes around \$3,000; those relating to his ac-

tivities in the American Revolution, often addressed to other outstanding figures of the period, bring \$5,000 or better.

The family of James Fenimore Cooper (1789–1851) held his manuscripts tightly. Immense quantities were preserved for a hundred years until 1960, when a complete edition of his *Letters and Journals*, edited by James F. Beard (Cambridge, Mass., 1960–), began to be issued. Only a handful of Cooper ALsS appear on the market. His most attractive letters—he is an early example of the cultivated and highly critical American living abroad—sell in the range of \$200 to \$400. Since most manuscripts are held by his descendants, few opportunities to buy any exist. Occasionally, a small extract from one of his novels is sold. Inscribed copies of his books are seldom on the market. He was an early American user of the calling card: his were imprinted “Mr. Fenimore Cooper.” He and his family have, incidentally, treated the name as hyphenated.

Ralph Waldo Emerson (1803–82) autographs are available to collectors in all the usual forms. AMs poems sell for \$300 to \$500; AMs essays bring \$500 and above. Most of these essays are very short, perhaps four pages; longer essays or poems are not so frequent. An AQS from his works, written on an oblong 8vo leaf, is worth around \$125. Many copies of his books are found inscribed, their prices depending for the most part more on the rarity of the edition than on his autograph. In 1903/4, the “Autograph Centenary Edition” of Emerson’s Works was issued in twelve volumes. There were 600 “Large Paper” sets, printed with very wide margins, each of which had a page of Emerson manuscript inserted in volume one. Their price today depends on the binding: morocco, half-morocco, or cloth.

Six large volumes of *The Letters of Ralph Waldo Emerson* edited by R. L. Rusk were published in New York in 1939, with a good introduction on Emerson as a letter writer. A great many of the ALsS now on the market were published in that edition. They sell for around \$100 each, up to \$300 if the content is good; a very few have brought more. Emerson letters are not rare.

The ALsS of Nathaniel Hawthorne (1804–64) are in the \$500 to \$1,000 class; he is much rarer than most American writers of his time. Hawthorne served part of his life as surveyor of customs at Salem, Massachusetts. DsS by him in that position are worth around \$75. An AQS is very rare. In 1968, a one-page quotation from *A Wonder-Book for Girls and Boys* beginning “To my certain knowledge, authors sometimes get themselves into great trouble by accidentally giving the names of real persons to

characters in their books . . ." sold for \$550, a high price for any AQS.

The editor of *The Letters of Henry Wadsworth Longfellow* (Cambridge, Mass. 1966-) says that the hours of each day that Longfellow (1807-82) devoted to letter writing were "the most tedious, the most unprofitable, and uninspiring of the day," which does not encourage the reader to continue. Although not very interesting, the letters are easy to find and inexpensive; most Longfellow ALsS sell for under \$100, and a good many under \$50. Inscribed copies of his books are also plentiful. As mentioned earlier, Longfellow was extremely obliging, and there exist many transcripts from his works, written out by the poet—for example, two lines from the Prologue to *Evangeline* (\$100).

J. Fenimore Cooper

Henry W. Longfellow.

Harriet Beecher Stowe

R. W. Emerson

John G. Whittier

Washington Irving,

Signatures of important American writers: James Fenimore Cooper, Henry W. Longfellow, Harriet Beecher Stowe, R. W. Emerson, John G. Whittier, and Washington Irving.

The rarest American literary autograph is generally said to be that of Edgar Allan Poe (1809–49). In the past twenty-five years no Poe manuscript of any significance has come on the public market. In the same period only eleven ALsS were sold, varying in price from \$1,450 to \$12,000. It had been thought that Poe had just about vanished from the market for good, but between 1970 and 1972, the Charles Hamilton auction sales produced six letters of Poe, five of them unpublished. They included the \$12,000 ALS and another at \$5,250 mentioning the sale of his short story “The Black Cat” for \$20 in 1843.

Equally as rare as Poe is Herman Melville (1819–91) although his life-span was much longer and he wrote more. Melville was in the habit, by his own rather proud admission, of destroying all letters and papers, even the letters of his dear friend Nathaniel Hawthorne. After the most diligent search, Melville’s scholarly editors were able to find exactly 271 letters for the “complete” *Letters of Herman Melville*, edited by M. R. Davis and W. H. Gilman (New Haven, 1960). Melville’s hand is difficult to read and his spelling not above reproach—he usually wrote “believe” with the *i* and *e* reversed and had trouble with similar words. His letters are worth \$1,000 and more for even the briefest epistles, and they mostly are brief. An AQS of half a page recently sold for \$800. Manuscripts and signed or inscribed copies of his books do not appear. In 1968, a book on farriery (the care of horses) signed by Nathaniel Hawthorne and with an ownership inscription by Melville, a remarkable item for the collector of American literature, sold for \$2,700. One wonders if these two unlikely men, a sailor and a custom house official, planned to breed horses.

Henry David Thoreau (1817–62) is the surprising example of an author whose manuscripts are more easily come by than his ALsS. His letters, which are now scarce, have been in print for a long time: Emerson was his first editor in 1865, and he quarreled with Sophia Thoreau, the writer’s sister, over the inclusion of “private or personal references.” The current *Correspondence of Henry David Thoreau*, edited by W. Harding and C. Bode (New York, 1958), is unusual in that it includes not only every known letter written by Thoreau but also letters *to* him, no mean feat in view of the happy-go-lucky writer’s habit of using the backs of letters he received for writing his essays and journals.

Thoreau ALsS are hard to get. In a decade, 1960–69, exactly two appeared at public auction, both very short. They realized \$475 and \$750 (this one referred to Ralph Waldo Emerson); a fine Thoreau ALS brings \$1,000 or more today.

The manuscripts that have been sold have usually been a page or two of AMs (not signed), partial and quite slight sections from the *Journals*, one of the essays, or the book on Cape Cod (priced between \$500 and \$1,000).

A "Manuscript Edition" of Thoreau was issued in Boston in 1906. Each of the 600 numbered sets (twenty volumes printed on paper water-marked "Thoreau") had a sheet of manuscript bound in before the frontispiece of Volume I. Many of the pieces of manuscript originally bound in these sets have been extracted. In recent years fragments of *Walden* have been offered for as much as \$1,950; the bulk of that enormous manuscript, 1,200 pages, is in the Huntington Library, San Marino, California.

For decades, devoted, even fanatical, collectors have drained off the market immense amounts of Walt Whitman (1819–92) material. The amount now available for the collector is small indeed, and high-priced. As long ago as 1961, a six-page AMsS, a review of the character of Thomas Paine prepared for the "inauguration" of a bust of the revolutionary on 2 October 1876, sold for \$2,900. Since then no manuscript of any consequence has been seen on the auction market; 500 words from an article, however, realized as much as \$1,300.

Whitman once said: "I like letters to be personal—very personal—and then stop." His letters plainly show a pose of spontaneity perhaps unique in literature. The giveaway is that he was in the habit of keeping drafts of the spontaneous communications. Even the editors of his *Correspondence* (New York, 1961) admit that "Whitman was probably the greatest collector of his own letters." Today, an ALS with rather minor content sells above \$500. A nice one-page ALS (1882) to an editor concerning Whitman's article on "Carlyle from an American point of view" sold recently for \$525. Carlyle had died in 1881; anyone less fitted to write about him than Whitman would be hard to imagine. In the 1880s, Whitman wrote many APcSs, often telling his admirers where his books were to be bought, but sometimes writing his friends with detailed and breathless news about his health. They bring \$150 to \$250. A typical APcS to an admirer in Blackburn, England, read: "The new complete 1882 edition of Walt Whitman's *Leaves of Grass* can be procured of the London publisher David Bogue . . ."

Whitmanana is more common than letters and manuscripts. His dated autograph on cards sells for about \$100; an AQS brings up to \$750 if the quotation is from *Leaves of Grass*. Signed photographs—including the celebrated pose with a butterfly perched on his finger—bring around \$100.

Wm. H. Prescott

Rich. H. Dana Jr.

Herman Melville.

J. B. Alouch.

Francis Parkman

J. Z. Motley.

J. K. Paulding

J. M. Cable

Walt. Whitman

O. W. Holmes.

W. D. Howells.

H. James Jr.

Sidney Lanier.

J. Russell

Lew. Wallace.

Henry D. Thoreau.

Edgar A. Poe

W. H. Prescott, Richard Henry Dana, Jr., Herman Melville, Thomas Bailey Aldrich, Francis Parkman, John Lothrop Motley, James Kirke Paulding, George Washington Cable, Walt Whitman, Oliver Wendell Holmes, William Dean Howells, Henry James (Jr.), Sidney Lanier, James Russell Lowell, Lew Wallace, Henry David Thoreau, Edgar Allan Poe.

As might be expected, Whitman was a great one to sign and inscribe copies of his books. These are easier to get than good letters. Probably the most interesting on the market in recent years was *Leaves of Grass* (edition of Boston, 1881–82), a presentation copy, inscribed to Algernon Charles Swinburne, which sold for \$1,200. Those signed to a less surprising recipient sell for half as much.

The Whitman circle were anxious to preserve memorabilia of their hero. A souvenir card, signed by Whitman, of the “Birthday dinner to Walt Whitman Given by His Friends,” 31 May 1890, at Reisser’s Restaurant in Philadelphia, together with an envelope containing a lock of Whitman’s hair, sold for \$150 in 1970.

As rare as Poe and Melville is Emily Dickinson (1830–86). It has been nearly twenty years since an ALS of Emily Dickinson has been seen at sale. She wrote absorbing letters, but she did not make it easy for coming generations to collect them. Usually she wrote in pencil, to a very few correspondents, and after 1850 she rarely dated any letter in full; finally, many of her letters are difficult to read. After the close of her odd and sad life, her manuscripts were much abused by well-meaning editors and relatives; the history of her manuscripts makes depressing reading. Some relatives destroyed her letters; her sister burned even the letters to Emily Dickinson. Others were snipped up by her literary executor as her “remains” were being prepared for publication. Altogether, about a thousand letters have been preserved, nearly all of them in institutional collections. It is most unlikely that any more will come on the market. They are published in *The Letters of Emily Dickinson*, edited by Thomas H. Johnson (Cambridge, 1938, three volumes). The same scholar has edited her *Poems* with a model introduction discussing her handwriting and its development, including twenty facsimile reproductions.

Three very short AMs poems have been sold in recent years, totaling only four pages together and containing just fifty-five lines written in pencil. These brought \$900, \$1,150, and \$1,350.

Emily Dickinson did not publish any books during her lifetime, so inscribed copies are unknown.

Other nineteenth-century American authors, many of whom lived into the twentieth century, are also of collecting interest. A few are listed below, with the usual note on the price of a typical ALS.

Henry Adams (1838–1918): \$100

Not common.

Ambrose Bierce (1842–1914?): \$200

Rare.

William Cullen Bryant (1794–1878): \$25 to \$50

Common: Bryant was an editor and one of New York City's most eminent citizens over a long period of his life; his correspondence is therefore extensive, but much of it is routine. AMssS of his poems sell for as little as \$50. He also did transcripts and AQsS.

Stephen Crane (1871–1900): \$200 to \$400

Rare, but very much worth having. Crane wrote fine letters, devoid of what he called "twaddle." One of them reads: "I have met the great Mr. Henry James. He is an effeminate old donkey."

Bret Harte (1836–1902): \$50 to \$75

Plentiful. Quite a few AMss and typescripts of his stories.

Oliver Wendell Holmes (1809–94): \$50 to \$100

The writer, not the jurist. Very common; in fact, they abound. AMssS of his poems sell for around \$500. He also made transcripts, much cheaper of course.

William Dean Howells (1837–1920): \$50

Neglected by autograph collectors, although he is an important American writer. His correspondence with his close friend Mark Twain is famous, but his other letters are plentiful and interesting. Both as writer and editor, he was involved in literary trends over a very long period, and his letters are well worth collecting.

James Russell Lowell (1819–91): \$25

Also pretty much ignored by collectors at the moment. His correspondence is a little stiff, but interesting because of his residence in Europe as a diplomat and his contacts with foreign writers and other notables abroad. Inscribed copies of his books are fairly common. Short AMss have sold for around \$400, but the AMs of *A Moosehead Journal*, twenty-nine pages (lacking one and a half at the ending) was recently offered at \$2,500.

Frank Norris (1870–1902): No recent sales

An autograph of the author of *McTeague* would be a most desirable addition to any collection of American literary autographs. His letters are virtually unknown: none, for instance, has appeared at auction in more than two decades. Inscribed copies of the six novels he published before his death at the age of thirty-two are very occasionally to be found. The "Argonaut Edition" of his complete works was published in 1928 in

ten volumes. Each of the 500 sets contained, in Volume I, half a page of the original manuscript of *McTeague*. Other than that set, which sells usually for around \$250, the collector has no chance at this interesting and important novelist.

William Sydney Porter, "O. Henry" (1862–1910): \$300 to \$500

Rare in ALS and even rarer in AMs. His attempts to veil his early life, which included a prison term, and his constant roaming from boarding-house to boardinghouse in New York did not augur well for the preservation of manuscripts. In 1972, thirty-two pages, not complete and not always consecutive, of a show called *Lo: A Musical Comedy*, which he wrote with Franklin P. Adams, sold for \$1,600. The musical, which never got to Broadway, must have been a wonder, dealing as it did with an anthropological expedition in Yucatán.

James Whitcomb Riley (1849–1916): \$25 to \$50

AMss of poems sell for around \$200; AQsS for around \$50.

William Gilmore Simms (1806–70): \$150 to \$300

Scarce.

Harriet Beecher Stowe (1811–96): \$50 to \$100

Letters bring much more if they are about her work or about her meddling in the controversy between Lord Byron and his wife.

Lew Wallace (1827–1905): \$25 to \$50

Letters mentioning *Ben Hur* are worth \$100 or more. The manuscript of that famous book has been broken up, and AMs chapters of it have been sold, as have AMs poems by Wallace and acts of plays.

John Greenleaf Whittier (1807–92): \$50 to \$100

Very plentiful.

Samuel Langhorne Clemens, "Mark Twain" (1835–1910), signed his letters and other autographic material either with his true name ("S L Clemens" is the usual form), his famous pseudonym, or both.

Few AMss of Twain come on the market, although the manuscripts of some of his works have been broken up and chapters sold separately. A few short AMss have been available. On the other hand, many AMs extracts from his books, written and signed by Twain, have been sold (\$200 is a typical price). Twain wrote out and signed many AQsS. They are often hilarious: one that was incomplete still read in part: "It is true that I have shot at people in the dark when I have had something unusual against them, but I have always drawn the line there" (\$80). He sometimes wrote such AQsS on cards, calling cards, single sheets, or even book-plates (around \$200).

He often signed his visiting cards and used them for messages. According to F. C. Schang, an authority on the calling cards of famous people, Twain may have owned more different cards than anyone who ever lived. He was extremely restless, and he and his family were constantly changing

Mark Twain

Jonathan Edwards

T. Paine

Noah Webster.

Philip Freneau

J. Barlow

Sarah J. Hale

Henry George

Julia Ward Howe.

Nathaniel Hawthorne,
Taken Dec. 19, 1861.

Mark Twain, Jonathan Edwards, Thomas Paine, Noah Webster, Philip Freneau, Joel Barlow, Sarah J. Hale, Henry George, Julia Ward Howe, Nathaniel Hawthorne.

residences and traveling, with new cards being printed each time they re-established themselves. Mourning calling cards, with a black band printed around the edges, were used after the death of his daughter in 1896.

Mark Twain is one of the most difficult authors to estimate in terms of prices of ALsS. Many short letters of considerable interest sell today for under \$200, but letters of great biographical interest or commenting on one of his major works or mentioning his pet peeves such as Mormonism, Shelley biographers, or Christian Science can bring much more, up to \$1,000. Presentation copies of his books have been avidly sought by rare book collectors and are now scarce on the market. Signed photographs, which are usually signed "Mark Twain," sell for around \$125. In his later years, Twain was a perennial diner-out and an active clubman: many signed programs, menus, and other social memorabilia are to be found, mostly at about \$100 to \$200 in price.

The revived reputation of Henry James (1843–1916) in the past twenty years has led to a striking increase in the price of his manuscripts and letters, which are ardently collected, especially by university libraries. His manuscripts are very rare. The presence of rich buyers is shown by the sale in 1972 of the first thirteen pages only of the AMs of his novel *The Europeans* for \$12,000. This fragment of chapter one of the novel was accompanied by the AMs of a short story, but the price realized is still extraordinary.

James himself was not a preserver: late in his life he built a great bonfire in the backyard of his residence, Lamb House, at Rye in England, and put on it the accumulated correspondence of forty years. That of course was mainly letters to James. The editor of *The Selected Letters of Henry James* (New York, 1955) believed that about seven thousand letters by James were extant. The editor wrote in his introduction, and truly, of James's letters that

they tell us little about his art and indeed very little about the man who wrote them save that he possessed a verbal magic which he liked to wrap around friends and acquaintances the better to tie them—by these colored threads—to his lonely writing table . . .

Despite the affectation and tediousness of his letters, they sell regularly for \$100 or more. A good many long series are sold in batches.

The following are among twentieth-century American writers who are actively collected today (where possible, the price of a typical ALS is given):

Willa Cather (1876–1947): \$250

Very hard to find.

Hart Crane (1891–1932): No recent sales

Extremely rare on the market, although a large volume of his letters has been published and two biographies quote many more. Since many of Crane's friends and correspondents are still alive, it seems reasonable that in the future some ALsS may come on the market. Very few inscribed books are known. One of the sensations of the 1972 auction season was the sale of the typescript of *The Bridge*, his greatest poem, forty-six pages, corrected, for \$14,000. It dated from 1928/29.

Theodore Dreiser (1871–1945): \$75

Somewhat underrated by autograph collectors. An unusually large number of his books were issued in limited editions, signed by him, usually printed after the "trade" edition. Many of these are in the \$25 to \$50 class. An oddity is a little publication *The Carnegie Works at Pittsburgh* (1927), of which twenty-seven copies were issued with a sheet of inscribed manuscript by Dreiser bound in; \$100, but hard to find.

Sinclair Lewis (1885–1951): \$75 to \$100

Not at his peak of popularity now, and a good author for the beginning collector. His letters are often charming. Typescripts are difficult to come by, but signed and inscribed copies of his numerous works are fairly common.

Jack London (1876–1916): \$250 to \$500

Very rare. Any manuscript material by London is a desirable addition to an American literature collection. Signed photographs are about \$100.

H. L. Mencken (1880–1956): \$25

Very plentiful indeed: the editor of the large volume of *Letters of H. L. Mencken* (New York, 1961) says, "The number of letters written by H. L. Mencken will probably never be ascertained. Those deposited in public libraries or held in private collections amount to about 15,000. There are presumably many more at large." The most interesting of his letters to many collectors are those about *The American Language*.

Edna St. Vincent Millay (1892–1950): \$200 to \$300

Rare and expensive; even a TLS can sell for \$250. Some ALsS have reached \$500. AMss of poems are much sought and sell for as much as \$750. A number of her works have been issued in numbered and signed editions. A volume of her *Letters*, edited by Allan Ross Macdougall, has been published (New York, 1952).

Eugene O'Neill (1888–1953): \$400 to \$750

One of the most expensive of modern American writers, and one of the rarest in the form of ALS. Even LsS can bring \$300. O'Neill wrote extremely interesting letters in an unusually small and difficult hand. Eight of his books were issued in limited editions, signed by him: these are not rare and usually sell for under \$50. A rare signed photograph of O'Neill recently sold for \$150. Most of the manuscripts of his plays have long been in institutional libraries.

Edwin Arlington Robinson (1869–1935): \$50

He was once popular with collectors. The standard story about Robinson in book-collecting circles is that *unsigned* copies of his books are exceedingly rare, and the story is true. He had a perfect mania for inscribing his works. Of sixteen listed recently in dealers' catalogues, chosen at random, no less than ten were inscribed by the author. In auction catalogues seven were listed, all signed. It is irresistible to quote the description of one of these, *The Torrent and the Night Before*, published in Gardiner, Maine, in 1896: "inscribed at top of title, inscribed again on lower part of title in 1933, and with an inserted line inscribed and signed on page seven."

Booth Tarkington (1869–1946): \$75 to \$100

An author whose reputation has greatly declined. Autographic material is hard to find.

Edith Wharton (1862–1937): \$50 to \$75

Not plentiful in commerce, although she had a long life. An interesting author who is not much collected.

William Carlos Williams (1883–1963): \$75 to \$100

Like Ezra Pound, he has the distinction of having had his letters published during his lifetime: *The Selected Letters of William Carlos Williams* (New York, 1957). In 1972, a series of 114 letters, 23 of them ALsS from Williams to a longtime friend, many of them extremely obscene, were sold at a Charles Hamilton auction for \$7,400. Williams knew a great many literary people, and there is every reason to think that many more of his letters will be on the market.

Thomas Wolfe (1900–1938): \$250 to \$750

Rare, as are books inscribed by him. A very few short AMss have been sold. Even LsS have brought as much as \$300.

In addition to the twentieth-century American authors listed above, who are on the second level of collecting although their works are certainly

not second level, there are a few American writers, most of them dead in recent years, who have been the object of intensive collecting.

Robert Frost (1874–1963) was a one-man autograph factory for collectors. In addition to his innumerable printed works, which he embellished with suitable signatures and inscriptions, he issued Christmas pamphlets in limited numbers, signed, which have been much collected. AMss notebooks, transcripts, and letters poured onto the market during the 1950s and 1960s, when his reputation was at its height. Large prices were realized: a transcript of the poem he recited at the inauguration of President John F. Kennedy in 1961, only sixteen lines long, brought \$2,000 at sale; another AMs poem sold for \$1,500 and a second at \$2,000. Many, many of these AMss have been and still are on the market.

Frost ALsS, of which extraordinary numbers have been sold, even during his lifetime, bring between \$250 and \$750, but a series of four ALsS brought \$1,400, and twenty-seven to his illustrator J. J. Lankes sold for \$11,500 in 1965.

What one obviously has here is a market created by extensive general public interest reflected by the purchases of fashion-conscious collectors. The connection, slight though it was, with J. F. Kennedy helped.

Frost had an unsympathetic personality, as the various biographies and the volumes of his published correspondence show, and a particularly unattractive attitude toward the collectors who were buying—or investing in—the manuscript material he poured forth. A famous case was the collection of Earle J. Bernheimer, sold in December 1950 at the Parke-Bernet Galleries, New York. The 240 lots of Frost material brought \$14,695, high prices indeed at that time and for a living author's material. Mr. Bernheimer had bought these printed items and manuscripts over a long period of time, and the money from the purchases had been of the greatest use to the impecunious Frost. Nevertheless, before the sale, rumors circulated that Frost had *given* the collection to Bernheimer, who was now peddling it. These rumors, it is believed, originated with Frost himself, who was annoyed by the sale, or possibly envious. Incidents like this, however, have had no discernible effect on the Frost market. It seems almost certain, however, to have reached its peak, and there is every reason to think that prices will be downhill from now on.

The letters of F. Scott Fitzgerald (1896–1940) are among the best written by any American author. Although his hand is easily read, his spelling is amusing. “Definate” and “critisisms” are characteristic. The editor

of his letters remarks that Fitzgerald had great difficulties with proper names, even the names of writers he knew well: he wrote "Drieser," "Stien," and "Hergeshiemer." Even his friend Ernest Hemingway appears in the Fitzgerald letters as "Hemmingway" or "Hemminway," and he was capable of writing the first name as "Earnest."

Fitzgerald letters sell for around \$250 to \$350, although one has sold for \$600. Inscribed copies of his books are hard to come by and high-priced. A presentation copy of *Beautiful and Damned* with an extremely fine inscription was recently for sale at \$1,000. Few of his manuscripts have ever been on the market.

The Letters of F. Scott Fitzgerald (New York, 1963) was edited by Andrew Turnbull, who says of Fitzgerald's wonderful letters to his young daughter: "No American author of his stature has put so much of himself on paper for the sake of one of his offspring."

Many of the works of William Faulkner (1897–1962) were issued in limited editions, signed by the author. They are perhaps the best opportunity the autograph collector will have of representing this author in his collection, for very few manuscripts or letters come on the market. The manuscripts have been closely held by the family. One of the very few typescripts sold (twelve pages) went for \$2,300 some years ago. ALSs are very rare; even a TLS makes \$250 or more. It would seem possible that more letters may be available in the future, but for the moment there is a sparse supply.

Another American winner of the Nobel Prize, John Steinbeck (1902–68), has a much better supplied market. Amazing prices are asked and received. In 1969, the AMs of *The Wayward Bus*, a late work, accompanied by a typescript, sold for \$17,000. Two years later, the AMs of a play called *The Wizard*, the start of the text only—six pages in pencil of about sixteen hundred words with an autograph note of approximately two hundred and thirty words—was offered at \$3,000.

Steinbeck ALSs sell between \$200 and \$1,000. A long ALS described as having "much on dogs" sold for \$750. Several of his books were issued in limited, signed editions, and these and other books signed or inscribed by Steinbeck are not uncommon. The dedication copy of *Cannery Row* was for sale at \$1,250. Steinbeck collecting is obviously at a high point at present and hardly a field for the novice.

"Poundese" is the name given to the lingo in which the poet Ezra Pound (1885–1972) wrote his amazing letters. Phonetic spelling, puns,

learned asides, political rantings, and an extraordinary style mark Pound's letters, which account for a large part of his literary production. The letters are physically unmistakable, too, and are splendid collector's items. They are typed—with numerous marginal interpolations in pen—on striking stationery, which has at its top a heavy rectangle enclosing the famous Mephistophelian sketch of Pound by Henri Gaudier-Brzeska. The letters were mailed in large square envelopes addressed in blue ink. There must be thousands of these letters in existence. Some have already been published—during Pound's lifetime—in *The Letters of Ezra Pound, 1907–41*, edited by D. D. Paige (New York, 1950), who says that by the 1930s, when Pound had settled in Rapallo, Italy, his correspondence “had taken on Napoleonic proportions.” The letters now sell for around \$125 each. Their style can be bewildering: one cataloguer described four letters as “written in cryptic Poundese.” AMs of poems are sometimes on the market: single pages are worth about \$400; typescripts (which are usually corrected), somewhat less. Pound has been one of the great twentieth-century favorites of rare book collectors, and he has a complicated bibliography. Inscribed, signed books are fairly common, their price depending in many cases on the rarity of the book, and some are quite rare. Almost anything connected with Pound is sought and expensive. An early photograph at age twenty-five, signed by the young poet, was recently offered at \$300.

The unquestioned king of the market among twentieth-century American writers is Ernest Hemingway (1899–1961). No other writer has such a consistent record of startlingly high prices paid for his manuscripts and autographs. Although the general rule—to which there are numerous exceptions, however—is that an author's market declines immediately after his death, this has not been true of Hemingway, whose prices have remained remarkably high.

As long ago as 1959, a nine-day wonder was the sale of the AMs of *Death in the Afternoon*, not the entire manuscript but the major portion consisting of 285 leaves in holograph and 13 leaves of corrected typescript, for \$13,000. In the same sale, two ALsS to Dr. Don Carlos Guffey, a close friend of Hemingway's, brought \$425, heady prices in those days for the autographs of a living author. During the 1960s, good Hemingway ALsS were sold for \$500 to \$1,000 and a one-page AMs poem brought \$1,300. Even more astonishing was the sale of a typescript *carbon* copy of a short story, 26 pages, revised in pencil, for \$6,250. ALsS brought \$1,000 and over, and even a long series of LsS sold at around \$500; an APcS went for \$450.

The pace has not slackened. ALsS are still selling for around \$1,000 or even more, and DsS (bank receipts, business papers of various kinds) are worth \$100 each. Ten letters filled with four-letter words to his friend, the critic Charles Poore, averaged \$600 each in 1972. Signed and inscribed copies of his books are not particularly rare, but collectors are very anxious to have good inscriptions. They are also keen for his signed photographs, which sell for \$250 and more.

EUROPEAN

Interest in European literary autographs is minimal among English and American collectors. The interest and the market remain on the Continent, particularly in Germany, where there are many collectors and dealers and important auctions. It is a market that few American autograph collectors are much concerned with, but the following notes on a wide-ranging list of European writers—all countries are put together here—will show what some of the possibilities are. The prices are those given in recent catalogues in this country, England, and on the Continent.

Honoré de Balzac (1799–1850)

Collected by generations of French devotees; little remains to be sold. Balzac's great correspondences are long off the market; and the occasional letter that appears is likely to be strictly routine. An ALS of this nature can often be bought for \$100.

Charles Baudelaire (1821–67)

Of special interest to Americans because of his translations of Edgar Allan Poe and Edna St. Vincent Millay's translations of *him*. Very little available. Signatures on DsS usually sell for around \$100, an ALS around \$200.

Marie Henri Beyle, "Stendhal" (1783–1842)

It would be difficult to get any Stendhal ALS for under \$500, hard to find one at that.

Miguel de Cervantes Saavedra (1547–1616)

Included because the collector will want to know that Cervantes is one of the rarest of all autographs. In the entire world, scholars have been able to locate only twenty-seven, three of them in the Western Hemisphere, and in the last 100 years only two have been sold at auction. The second was sold in 1971, the signature of Cervantes as witness to a

legal document, which was—incidentally—incomplete and waterstained. It fetched \$8,500.

Anton Chekhov (1860–1904)

Extremely rare on the market. Any ALS is worth \$1,000.

Colette (Sidonie Gabrielle Claudine Colette) (1873–1954)

Available. An ALS may be had for \$50 or even less. Some charming APcsS have been sold at about the same price. A few short AMss have been on the market at around \$200. A collectible author.

Feodor Dostoevski (1821–81)

Unknown on the market. Of exceptional rarity for a nineteenth-century writer and especially for one who spent much time in Western Europe.

Alexandre Dumas père (1802–70)

Plentiful. ALsS may be had for as little as \$25.

Gustave Flaubert (1821–80)

Expensive but available. ALsS around \$150.

André Gide (1869–1951)

Plentiful. ALsS around \$50.

Johann Wolfgang von Goethe (1749–1832)

An interesting situation: manuscripts and letters are not at all uncommon—the market stays well supplied even in Germany—but Goethe is one of the most expensive of all autographs, a reflection of his unique place in world literature and in German culture. Goethe ALsS of a routine nature may sometimes be bought for a few hundreds of dollars, but letters of any consequence run more than \$1,000, and for first-rank letters almost anything may be paid in Germany. Twenty-six lines of *Faust* on half a sheet written on both sides from Part II, Act V, lines 11091–11116, sold in London in 1969 for \$15,600, presumably the most expensive twenty-six lines of writing in the world! The following year a major AMs, seventy-five pages of a biographical *schema* for his celebrated autobiographical work *Dichtung und Wahrheit* realized \$119,600, probably the highest price ever paid for a manuscript without illuminations. At the same sale other Goethe AMss brought from \$11,000 to \$49,000.

Maxim Gorky (1868–1936)

Rare, although he lived in Western Europe for years and had a wide acquaintance. ALsS are worth about \$250. AQsS are known.

Heinrich Heine (1797–1856)

The AMss of this marvelous writer bring upwards of \$10,000 at German

sales. His incomparably fascinating letters are often to be found in this country, as he has long been a favorite with collectors of manuscripts with Jewish interest. A good ALS is \$500.

Friedrich Hölderlin (1770–1843)

Again, an extraordinary market in Germany. A long letter of 1801 sold for \$13,000. Almost never seen in any form in England or America.

Victor Hugo (1802–85)

Many, many letters of a routine nature are around. A typical ALS price would be \$25.

Henrik Ibsen (1828–1906)

His letters, written in various languages, are usually priced at under \$100.

Thomas Mann (1875–1955)

Mann carried on an immense correspondence for over half a century; there is no reason to think that his letters will be rare very soon. At the present they are often for sale at under \$100. Because of his long residence in this country, it is likely that there are a great many here that will come onto the market. Although many are routine, about business, speaking engagements, and the like, Mann's letters are well worth reading because of his wide-ranging interests. A good author for the beginning collector interested in European literature.

Guy de Maupassant (1850–93)

ALsS are available at under \$100, but not those illustrated with erotic drawings, which are more expensive.

Boris Pasternak (1890–1960)

Interest ran high in Pasternak and his works at the time he won the Nobel Prize in 1958 and *Dr. Zhivago* was made into a movie; letters he exchanged then with admirers in the Western world have come onto the market. His letters in German or English, which he wrote pretty well, sell for around \$200.

Marcel Proust (1871–1922)

An ALS is usually under \$200, surprisingly inexpensive for one of the most influential writers of the twentieth century and an extraordinarily interesting letter writer.

Rainer Maria Rilke (1875–1926)

A strong market in Europe. Big prices have been paid for long correspondences with one recipient. Single ALsS are around \$200.

Arthur Rimbaud (1854–91)

A legendary rarity. The find of a lifetime was one of Rimbaud's letters

from Ethiopia, discovered by an American collector of Ethiopian stamps!

George Sand (Amandine Dupin, Baronne Dudevant) (1803–76)

An ALS brings \$25, or even less. And short AMs are available quite often, also rather modestly priced (under \$200). Sand wrote so much—Gautier said “turning out copy was a natural function for her”—that the supply of autographs never seems to run low.

Jean-Paul Sartre (1905–)

Hard to get. ALS: \$250.

Leo Tolstoy (1828–1910)

Tolstoy wrote fluently in German, French, and English as well as Russian, and had an immense correspondence for decades with friends and disciples all over the world. It is hard to understand, therefore, why his letters are so difficult to find. The few that are sold are rarely priced under \$500.

Ivan Turgenev (1818–83)

His letters are much more common than those of most other Russian writers. An ALS should not be priced over \$100.

Paul Verlaine (1844–96)

Routine letters are plentiful, including many in English, and may usually be bought for under \$100. Inscribed copies of his books are not uncommon.

Emile Zola (1840–1902)

Plentiful. ALS at under \$75.

Three categories of writing cut across national lines in the following lists, since they concern collecting by subject rather than by specific author. The categories are detective fiction, children's literature, and science fiction. The first two are established and rather active fields of autograph collecting; the third is just beginning to develop. Because all three fields are especially suitable for the new collector, some of the names and the range of prices he will encounter on the market should be useful.

DETECTIVE FICTION

The most important name—other than Poe, the founder of the whole genre—is Sir Arthur Conan Doyle (1859–1930). Doyle material is very plentiful, but the collector has to classify it because its price is entirely dependent upon the classification. First, of course, come manuscripts of Sherlock Holmes stories, and letters and manuscripts relating to Holmes; then follow Doyle manuscripts and letters about his interest in real-life

crime, such as the celebrated Oscar Slater case; then the manuscripts of his numerous historical novels and other works of fiction; and finally the immense amount of writing he did on spiritualism, ghosts, the supernatural, and other shadowy subjects late in his life. Collectors have so far shown little interest in the last two groups.

Quite a number of Sherlock Holmes manuscripts have come on the market in the last few years. They are neatly written in Doyle's small, clear hand and have usually been bound up in morocco. They are very nice collectors' items indeed, and their history at auction in the recent past is given because Holmes has so many followers even today.

1965: *The Adventure of the Greek Interpreter*, sold for \$12,600

1966: *The Adventure of the Abbey Grange*, sold for \$5,400

1966: *The Adventure of the Crooked Man*, sold for \$720 (incomplete)

1966: *The Adventure of the Dying Detective*, sold for \$1,960

1966: *The Adventure of the Lion's Mane*, sold for \$1,960

1967: *The Adventure of the Golden Pince-Nez*, sold for \$2,500

The manuscript of the most celebrated Holmes story, *The Hound of the Baskervilles*, has been broken up. A number of fragments consisting of about thirty lines each have been sold—for \$375 and \$400.

Doyle letters not about his famous detective sell for under \$100, sometimes for under \$50. Any Holmes interest would triple that, at least.

Other detective and mystery writers whose manuscript material has been sold in sufficient quantity to constitute a price picture include those listed below. The typical price given is for an AMs rather than an ALS, in which there has so far been little interest.

Ernest Bramah (1878–1942)	\$100 to \$200 (short stories)
W. W. Jacobs (1863–1943)	under \$50 (short stories)
Ngaio Marsh (1899–)	\$150 (novel)
A. E. W. Mason (1865–1948)	\$75 (short stories)
Georges Simenon (1912–)	\$2,500 (novel)
Edgar Wallace (1875–1932)	\$250 (novel)

CHILDREN'S LITERATURE

The following list is a sampling of the author's autographs likely to be available in this large field, which has traditionally emphasized rare books but is beginning to turn to manuscripts and autographs. The prices are for a typical ALS.

Louisa May Alcott (1832–88): \$100

Very few AMss have ever been available.

L. Frank Baum (1856–1919): \$200

Hard to get. The AMs of *The Magic of Oz* was sold for \$3,750 at auction in 1966.

Charles L. Dodgson, “Lewis Carroll” (1832–98): \$150

Dodgson was a characteristic English Victorian literary man; his letters are always plentiful. They fall into several categories: social, his correspondence with other mathematicians, and material relating to his children's books. Many letters are signed with his pseudonym. AMss are generally of his riddle poems and bring from around \$300 to \$600.

Sarah Josepha Hale (1788–1879): \$50

She wrote thirty-six books, but is remembered for “Mary's Lamb.” A fair copy of that famous poem sold in 1972 for \$5,000.

A. A. Milne (1882–1956): \$100

Letters are scarce. AMss bring very large sums. A one-page poem with a drawing by E. H. Shepard, who illustrated the “Pooh” books, sold in 1968 for \$1,900.

Beatrix Potter (1866–1943): \$100

Vigorously collected. An AMsS of a story can sell for over \$2,000.

SCIENCE FICTION

This is one of the newest fields of literary autograph collecting, and one the new collector may consider if he has any inclination toward futuristic literature. He will not find many entries in the catalogues of autograph dealers for science-fiction writers and probably none at all in auction house catalogues, but universities, notably Syracuse University, are beginning to collect manuscripts by the established names in the field. There are many private collectors of printed science fiction, but few so far have been interested in acquiring manuscripts. At present, AMss of short novels by living science-fiction writers or corrected typescripts should cost, judging by university appraisals, from \$100 to \$200. AMs of short stories should not be over \$50. Collectors should remember that most writers of science fiction, like many mystery writers, are extremely prolific. Among the contemporary science-fiction writers whose manuscripts the Syracuse University Science-Fiction Collection has sought are Hugo Gernsback, Damon Knight, Fred Pohl, Murray Leinster, and Robert Silverberg.

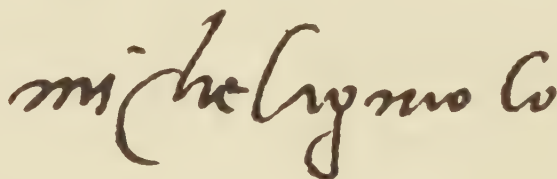
4 Artists

MOST PEOPLE ARE NOT INTERESTED in an artist's signature unless it is on a canvas, but the autograph collector will know that many artists have left highly interesting letters that discuss their work, their lives, and the art market. It is true that few artists have left literary manuscripts other than letters, although one could cite Michelangelo's poetry or Delacroix's *Journals*. So few artists have been "writers" in that sense, however, that this chapter will discuss collecting artists only in terms of their ALsS.

The prices mentioned here are confined to those for the letters themselves. Inscriptions on works of art or even letters that contain drawings do not enter into the discussion. A letter that is embellished like those of the Western artist Charles Russell, for example, with elaborate drawings or even watercolors is sold as a work of art, not an autograph.

The collector will quickly note that in this chapter a different scale of prices prevails. With few exceptions, the letters of artists do not sell for

anything like as much as those of literary people, musicians, or scientists. In the United States especially, the collecting of artists' autographs is in its infancy and the field must be especially stressed as a good one for the beginning collector. In addition to their individual interest, artists' letters lend themselves to group collection: French Impressionists, British Royal Academicians, Western American painters, and so on.


 A handwritten signature in dark ink, reading "Michelangelo Co" in a cursive script.


 A handwritten signature in dark ink, reading "Albrecht Dürer" in a cursive script.

Michelangelo Buonarroti, Albrecht Dürer

AMERICAN ARTISTS

Separate consideration is due John James Audubon (1785–1851), the most expensive American artist (he is of course considered an American artist, although like others in the list below, he was not native-born). A few manuscripts by him have come to the market, generally his text to one of the plates in his great works on *The Birds of America* or the *Viviparous Quadrupeds of North America*. Manuscripts or letters relating to the former are considered much more desirable than those relating to the *Quadrupeds*. Audubon's ALsS are nearly always about obtaining subscriptions to *The Birds of America*. Quite a few of these have turned up in Great Britain; *The Birds* was first printed there. Their average price is \$500 to \$750, although they have brought as much as \$2,800. ADsS are usually receipts to those who subscribed for the series; they sell for around \$250. Like many nineteenth-century artists, he issued autograph exhibition passes to the occasions when his paintings were on display. They are worth around \$100. Although the prices for Audubon's printed books have become fabulous the last few years, the prices of Audubon autographs do not appear to be advancing.

Letters by various members of Audubon's family, including his wife Lucy (Bakewell) Audubon, who was closely associated with him on his monumental work, and his sons Victor and John Woodhouse Audubon, the latter a Western traveler in his own right, sell for around \$50 each.

J. J. Audubon

Rembrandt Peale

John Singleton Copley

Gilbert Stuart

A. B. Durand

Benj.ⁿ West P.A.S.

American artists: J. J. Audubon, Rembrandt Peale, John Singleton Copley, Gilbert Stuart, Asher B. Durand, Benjamin West, President of the Royal Academy.

Here are other American artists of all eras whose material is seen on the market, along with the price of a typical ALS mentioning their work or of good biographical interest:

Thomas Hart Benton (1889–): \$20

Albert Bierstadt (1828–1902): \$75 to \$100

Prices generally higher than for comparable artists because his letters often relate to his travels in the American West.

Frederick Edwin Church (1826–1900): \$20

Frederick Stuart Church (1842–1924): \$50

Asher B. Durand (1796–1886): \$25

Daniel Chester French (1850–1931): \$20

Charles Dana Gibson (1867–1944): \$20

George P. Healy (1813–94): \$10

Winslow Homer (1836–1910): \$50 to \$75

William S. Mount (1807–68): \$50 to \$75

Maxfield Parrish (1870–1966): \$20

Rembrandt Peale (1778–1860): \$100

Because of the important place of the numerous painting members of the Peale family in the history of the arts in the United States, ALsS and DsS may sometimes bring much more. An 1828 DS by Rembrandt Peale relating to the sale of the famous "Peale Museum," the first American museum, sold for \$375.

Hiram Powers (1805–73): \$10

Howard Pyle (1853–1911): \$35

Frederic Remington (1861–1909): \$100 to \$200

Remington's letters, which are most interesting, have always sold at a premium. Many of them are about the American West, and Remington corresponded with various writers on the West. Quite a few of his letters have pen-and-ink sketches.

Frederick Rothermel (1817–95): \$20

Charles M. Russell (1864–1926): \$500

Augustus Saint-Gaudens (1848–1907): \$25 to \$50

John Singer Sargent (1856–1925): \$50 to \$75

It is difficult to get a letter by Sargent that says anything; his intense social life produced shoals of invitations and replies.

Thomas Sully (1783–1872): \$50 to \$100

Benjamin West (1738–1820): \$100

James A. M. Whistler (1834–1903): \$75

His delightful letters are often signed with the famous signature in the form of a butterfly.

Wyeth, N. C. (1882–1945): \$50

BRITISH ARTISTS

Only British artists who were also literary men or had strong ties with literary men (Rossetti, Millais, and Burne-Jones are examples) command high prices. The world is well supplied with inexpensive letters of British painters and sculptors. It is quite possible to purchase ALS of the average Victorian Royal Academician for \$10 or even \$5, and the price does not appear to be rising, although there has been a great revival of interest in British Victorian painting and steeply rising prices. The collector will see in English dealers' catalogues and auction catalogues whole batches of artists' letters sold together for a modest figure. It is an excellent field for the beginning collector.

George Chinnery (1748–1847): \$100

His letters are unusually interesting because of his experiences in India and China.

Sir George Clausen, R.A. (1852–1944): \$5

Sir Frank Dicksee, R.A. (1853–1928): \$5

Sir Luke Fildes, R.A. (1844–1927): \$7.50

Myles Birket Foster (1825–99): \$5

William Powell Frith, R.A. (1819–1909): \$10 to \$20

Notice the tremendously long life-spans of the above chosen-at-random Victorian painters and sculptors: only one lived to be less than seventy-five years of age, and one died at ninety-two! Small wonder their letters are plentiful.

Sir Thomas Gainsborough (1727–88): \$200

Gainsborough was a friend of David Garrick and many other notables of his time, and his letters enter into the collecting of eighteenth-century British literary autographs.

Sir Alfred Gilbert (1854–1934): \$5

Sir Edwin Landseer, R.A. (1802–73): \$10 to \$15

Sir Thomas Lawrence (1769–1830): \$50

Edward Lear (1812–88): \$100

C. R. Leslie (1794–1859): \$25

Sir Joseph Noel Paton (1821–1901): \$7.50

Sir Joshua Reynolds (1723–92): \$250

Dante Gabriel Rossetti (1828–82): \$100 to \$150

Rossetti, **William Holman Hunt** (1827–1910), **Sir John Everett Millais** (1829–96), **Sir Edward Coley Burne-Jones** (1833–98), and a few others of the Pre-Raphaelite group command higher prices than most British artists. Long series of their letters to John Ruskin, for instance, or to each other, have brought \$3,000 to \$4,000 because of their literary interest. In fact, one album of Rossetti's correspondence with the Pre-Raphaelites recently reached \$13,000, but that is one of those prices that are out of the mainstream of collecting. The *Letters* of Rossetti, edited by O. Doughty and J. R. Wahl (Oxford, 1965–) are excellent for identifying people and places of this period.

Sir David Wilkie (1785–1841): \$15

FRENCH ARTISTS

The letters of French artists are much more in demand than those of British, and command correspondingly higher prices although they are still not a very expensive field of collecting. The list following contains some artists considered "French" although actually of other nationalities.

Paul Cézanne (1839–1906): \$200

Cézanne was cranky and unsociable; his letters are rare.

Camille Corot (1796–1875): \$25 to \$50

Edgar Degas (1834–1917): \$100 to \$200

The letters of Degas always command a premium. A few AMss of poems have been for sale.

Eugène Delacroix (1798–1863): \$25 to \$50

Maurice Denis (1870–1943): \$25

André Derain (1880–1954): \$25

Carolus Duran (1837–1917): \$10

Jean Forain (1852–1931): \$5

Paul Gauguin (1848–1903): \$300 to \$500

Not especially rare on the market, but always in demand at good prices.

Henri Matisse (1869–1954): \$75

Jean-François Millet (1815–75): \$75 to \$100

Amedeo Modigliani (1884–1920): \$250

Rare.

Pablo Picasso (1881–1973): \$100 to \$150

Always in demand despite his notorious willingness in earlier years to sign.

Camille Pissarro (1830–1903): \$50

Pierre Joseph Redouté (1759–1840): \$50

Pierre Auguste Renoir (1841–1919): \$100 to \$125

Georges Rouault (1871–1958): \$50 to \$100

Vincent Van Gogh (1853–90): \$1,000 to \$2,000

The greatest letter writer among artists. His letters have been repeatedly published, and the very few that have come on the market have brought high prices. It is not likely that any significant number will be offered for sale again.

Maurice de Vlaminck (1876–1958): \$30

VARIOUS NATIONALITIES

Antonio Canova (1757–1822): \$25

Plentiful and interesting.

Benvenuto Cellini (1500–71): \$2,000

Naturally rare, but an occasional ALS is sold.

Marc Chagall (1887–): \$50 to \$100

Great interest by collectors.

Wassily Kandinsky (1866–1944): \$100 to \$200

Michelangelo Buonarroti (1475–1564): \$5,000

The price is for the only ALS to be sold in many years—one-half page sold in Germany in 1970.

Rembrandt van Rijn (1606–69): No recent sales

No Rembrandt autograph has been on the open market for two generations.

Sir Peter Paul Rubens (1577–1640): \$2,000

An occasional Rubens ALS comes up for sale. His interesting and important letters are in various languages, including Italian and French. "The last known ALS of Rubens," dated 1640, April or May, was sold in 1961 with letters by another announcing Rubens's death, for \$8,200.

Titian (1477–1576): \$1,000

5 Musicians

THE MUSIC LOVER NEED NOT be limited to hearing performances of works by his favorite composers; he can also possess more tangible productions of theirs in the form of autographs and manuscripts. Unless the collector insists on owning manuscripts of Bach or of a handful of other, mostly early, composers, even in this time of depressingly high prices in many areas of the autograph market, musical autographs can be obtained for prices that seem low in comparison with those brought by some statesmen or literary notables.

The collector of musical autographs will find the following categories available:

1. AMs compositions
2. AQs of music written out and signed by its composer
3. ALsS of composers

4. Scores, manuscript or printed, signed by the composer; programs of the performances of his music, signed; and other such memorabilia. Since music is a performed art, these items tend to be especially plentiful. They are the autograph items that are often framed along with an engraved portrait of the composer, tickets, photographs, and so on. And there is a great deal of framing of musical manuscripts.

The study of musical manuscripts and their notation, and of their relationship to the printed score, is a highly technical subject. Fortunately, the collector interested in these matters has at hand a book entitled *Musical Autographs from Monteverdi to Hindemith* by Emanuel Winternitz (New York, 1965), which contains a masterly discussion of these technicalities and, in the second volume, gives an indispensable series of facsimiles of original musical manuscripts, with comments and explanations. It cannot be too highly recommended.

The majority of collectors, however, will not care to pursue the development of musical manuscripts so closely. They will be content to have the autograph of their favorite composer in one form or another.

Manuscripts of early composers like Claudio Monteverdi exist and may be seen in libraries, but they cannot be said to have a market. The same is true for musicians such as the Scarlattis, Vivaldi, Buxtehude, and a number of others.

The only manuscript of Johann Sebastian Bach (1685–1750) to appear at public sale in many years was the autograph music “Prelude, Fugue and Allego in E Flat Major for the Lute or Harpsichord,” four pages, not in very good condition and repaired. That was as long ago as 1968, and the manuscript sold for \$13,200. It is known, however, that both manuscripts and letters have changed hands privately; almost any figure may have been achieved by these. A few ALsS by C. P. E. Bach (1714–88) of little consequence have sold around \$500.

Georg Friedrich Händel (1685–1759) was a great goal of nineteenth-century English collectors when enthusiasm for him was at its peak. Most of their collections are now public property or long ago dispersed at auction. An air from Handel’s Cantata No. 31 in his autograph, six pages, sold a decade ago for \$11,000; since then, there has been nothing on the market.

A few LsS (but no ALsS or music) by Christoph Willibald von Gluck (1714–87) have been sold around \$500. Franz Joseph Haydn’s (1732–1809) ALsS sell for around \$1,000.

Wolfgang Amadeus Mozart (1756–91) is one of the world's great letter writers as well as one of its greatest composers. His letters are gossipy, opinionated, touching, witty, ribald, devout, and all filled with the same taste and style that makes his music so incomparable. Who could resist a letter written from Rome when he was only fourteen to his beloved sister "Nannerl," which closes: "I have had the honor of kissing Saint Peter's toe in Saint Peter's, but because I have the misfortune to be so little, someone had to lift up the undersigned old rascal, Wolfgang Mozart!"

The letters between Mozart and Nannerl and Papa Leopold Mozart, who were also splendid letter writers, represent probably the greatest family correspondence that has come down to us. Some Mozart ALsS, not from the family correspondence, appear on the market. Their current price is about \$10,000.

Some Mozart musical manuscripts are believed to be in private collections. The collectors of musical manuscripts are a particularly shy bunch and traditionally closemouthed about their holdings. It is known, however, that in 1972 the Pierpont Morgan Library purchased the complete autograph score of Mozart's opera *Der Schauspieldirektor*—for a price said to be well into "six figures"—from the Koch Collection in Switzerland. The manuscripts sold on the open—auction—market have been the merest fragments: two and one-half pages (sixty-six bars) of an unfinished piano sonata brought \$5,000; four similar pages at another sale brought \$23,000.

Compared with Mozart, Ludwig van Beethoven (1770–1827) is almost common in the salesroom. It has been years, however, since a major manuscript appeared—the last was "The Kreutzer" sonata in Germany—but a few short compositions have been sold at around \$10,000 for two to four pages. Beethoven's almost embarrassingly personal letters written in his large, slapdash hand are sold quite frequently at between \$2,000 and \$6,000. An ANS cost around \$1,000. DsS relating to business affairs, often of great interest, bring more—closer to \$2,000. A number of LsS exist in the hand of his nephew Karl—\$1,500 to \$2,000. Copies (and forgeries) of Beethoven letters are known to exist.

The manner of living of Franz Schubert (1797–1828) was not conducive to the preservation of manuscripts. Nevertheless, music by him is sometimes sold at around \$4,000 or \$5,000 for the single sheet. ALsS are rare and as expensive as Beethoven's. Among other contemporaries of Beethoven, Carl Maria von Weber (1786–1826) is rare in music manuscript, but ALsS are sold for as little as \$250. Like other composers of the

Ludwig van Beethoven; ALS to one of his publishers urging him to publish an ▶
overture immediately.

[illegible]

[Faint handwritten notes, mostly illegible due to fading.]

Stappeler für Lüneburg

[illegible]

Leipzig
15. Nov.
1830.

Celiv Munda lo John a Santa Ory

time, Weber issued tickets signed and numbered by himself, for his benefit concerts, and his are worth around \$125.

The great *bel canto* composers, Gioacchino Rossini (1792–1868), Gaetano Donizetti (1797–1848), and Vincenzo Bellini (1801–35) are not nearly so expensive, and with them begins a long series of famous composers whose autographs are reasonably available and not priced at the rarefied heights occupied by Mozart, Beethoven, and Schubert.

Rossini had a long life and an active one socially. His house in Paris was a calling point not only for musicians and singers—“Tell him to leave his high-C in the vestibule,” Rossini said when asked if he would see a certain tenor—but also literary people and leaders of society. Consequently, a good many of his letters exist. They may be bought for \$100 to \$200. AMs music, usually a short song, sells for \$750 to \$1,000. Rossini wrote out AQsS such as this one: twelve measures with lyrics beginning “Mi lagnaro tacendo tacendo . . .” (1845), which sold for \$200 recently. Rossini also has the distinction of being one of the first great composers of whom photographs exist. An inscribed photograph by the celebrated Nadar (1857), quite large (14¼ by 10½ inches), was sold for \$250.

Donizetti sometimes signed his letters with a few bars of a short melody. These bring \$300 or so, other letters \$200. His letters and those of Bellini, which sell at about the same figure or less, are not particularly rare although Bellini died when he was only thirty-four.

Their amazing contemporary Niccolò Paganini (1782–1840) performed as well as wrote music. His autograph music—for instance, the scoring of a violin cadenza—is not too rare, selling for under \$500 for short pieces. A most interesting, recently sold Paganini autograph was *La Campanella*, arranged for the pianoforte, one and one-half pages (twelve staves) inscribed by Karl Czerny (1791–1857), the celebrated pianist (\$1,200). A Paganini ALS is \$200 to \$300.

Felix Mendelssohn-Bartholdy (1809–47) led a life of such bustle and productivity, and started in music so young (his parents hired an orchestra for him to lead at the age of sixteen), that his correspondence was enormous. Although he has the reputation of being conventional, even prissy, his letters are usually lengthy, full of intelligent comments on foreign travel and courts (he played duets with Prince Albert, and the English have

◀ ALS of Felix Mendelssohn-Bartholdy about a *Fräulein Scholl*, who wanted to become a chamber singer. The composer was twenty-six years old at the time of writing.

always had a special fondness for him), and are sometimes illustrated by his own rather stiff little drawings. Because his letters are so interesting and plentiful and not very expensive, Mendelssohn is one of the most satisfactory of the great composers for autograph collectors. The prices of letters naturally vary, but they can usually be had for \$100 to \$200.

An ALS of Mendelssohn's on three pages, full of news, contained in the middle of the letter the full music and words for his song "Des Hirten Winterlied" in forty-eight bars (\$1,800).

Other autograph music by Mendelssohn, most often a song on one page, is \$1,500 to \$2,000. AQSs by Mendelssohn are rare.

It is hard to get any autograph music by Frédéric Chopin (1810–49). Eight measures from the Sonata in B Flat minor, Opus 35, sold for \$1,500. His ALSs, which are rare, are in the \$1,500 to \$2,000 range, and hard to find at that.

Robert Schumann (1810–56) was a writer and editor as well as a musician, and his letters are unusually attractive. They have noticeably advanced in price during the last decade and are now \$500 to \$1,000. A two and a half page ALS sold recently for \$700 was written in 1837 and contained this passage: "Only Mendelsohn [sic] has a copy of Bach's D Minor Concerto . . . to whom as to me it has always seemed to be one of his most wonderful creations." Written at the time when Mendelssohn was leading the movement to reintroduce the music of J. S. Bach, this is the kind of letter any collector of musical autographs yearns for. Autograph music by Schumann is very rare. The letters of Clara Schumann (1819–96) are also desirable (\$100 to \$200). The autograph music of pianoforte variations by her is found, sometimes written by her in albums (six staves on an album leaf, \$225).

Franz Liszt (1811–86) claimed to write two thousand letters a year during most of his life. Since he lived to be seventy-five, and a high percentage of his correspondence was with love-stricken ladies who never threw anything away, it is not surprising that many of his letters come onto the market. A good Liszt letter can be bought for under \$100. Those to famous correspondents, who were legion in Liszt's case, bring of course much more. An ALS to Rossini, signed with initials, written in 1866 and praising Rossini's *Mass*, sold for \$325. His letters, incidentally, are about equally divided between those in French and those in German.

More autograph manuscript by Liszt is to be found for sale than by any other composer of major stature of the nineteenth century. The

original holograph manuscripts of short pieces, such as the “Fest Polonaise” for piano, four pages, fourteen staves to the page, written for the marriage of a Saxon princess (\$1,150), sell for \$1,000 to \$2,000. Much of this music has been revised in Liszt’s autograph, which makes it more interesting for collectors. In addition, Liszt wrote out many transcripts, which he signed (\$200 to \$300). Music by copyists, corrected and signed by Liszt, is also known. Signed cabinet photographs of Liszt cost around \$100 to \$150.

The febrile Hector Berlioz (1803–69) is famous for his literary style (like Schumann, he was a newspaper critic), and his cantankerous and often hilarious letters are ideal for collectors. They are priced from about \$175 to \$350. This last price was realized for a letter concerning the rehearsals in London in 1852 for the performance—Berlioz called it “the assassination”—of his dramatic symphony *Roméo et Juliette*. Autograph music manuscripts are exceedingly scarce.

Giuseppe Verdi (1813–1901) was a copious letter writer throughout his life, and his letters, although he had a low opinion of them, frequently stated, are avidly collected. Verdi’s reputation has seldom been as high as it is at the moment, and the affection of the public is reflected in the enthusiasm of collectors and in high prices. There is no doubt that Verdi-ana is becoming more expensive at a greater rate than the material of most composers. Autograph musical manuscripts are not available.

An uncommon number of autograph musical quotations by Verdi, signed and dated, do exist. They are quite expensive, as these examples will show:

AQS from *La Traviata*, nine bars, twelve staves on an oblong folio half-page, 1858, signed: \$1,200

Five bars of music with words from *Aida*, Act II, Scene I: \$1,500

ALs of Verdi are now in the \$200 to \$500 range; more, if any music is quoted. Inscribed photographs, which are rare, sell for about \$300.

Whatever opinion one may have of Richard Wagner (1813–83) as man and musician, there is no doubt that his letters, written in an attractive, even hand although often overflowing with Wagnerian violence in expression, are superb collector’s items. Like those of Verdi, they are advancing markedly in price; whereas a few years ago many Wagner ALs were \$100 or even less, they now run from \$200 to \$500, although it must be admitted that for these sums a collector usually gets an exciting manuscript.

AMss almost never appear on the market, but AQsS are available. A typical quotation is: Four bars, fifteen staves, one page, from *Siegfried*: \$600. But some are priced up to \$1,500. Signed photographs of Wagner are greatly in demand (\$500); and scores signed by him can bring—depending on the rarity of the music and the printing—up to \$1,000.

It was reported in some newspapers, in 1972, that the complete holograph manuscript of *Faust* was being offered for sale in Europe at \$250,000, which might very well be true. Autograph manuscript of music by Charles François Gounod (1818–93) is rare: most of that for sale is fragmentary. Recent prices have not meant much because the music involved was not important. Quotations by Gounod—*Faust* excerpts are, of course, by far the most wanted—are not very expensive: \$150 will buy a nice one. Good ALsS are plentiful indeed: \$50 will buy one with good content. Signed photographs of Gounod are about \$75 to \$100.

Georges Bizet (1838–75) is one of the most difficult of nineteenth-century composers to collect. Almost no music is around; even letters (\$150 to \$200) are strangely scarce.

Just the opposite is true with Johannes Brahms (1833–97). All varieties of musical manuscripts by Brahms may be collected. Some sample prices:

Autograph musical Ms of his song “Am Stande” (1875), duet for soprano and contralto, opus 66, three pages: \$2,500

Autograph musical Ms, “Erhalt uns Herr bei Einem Wort,” ten staves written in the treble clef, one page: \$500

ALS to his publisher Simrock, mentioning his Piano Concerto No. 2 and referring to Bayreuth, 1882: \$225

An autograph quotation signed is surprisingly rare and can bring up to \$1,000.

Peter Ilich Tchaikovsky (1840–93) is rare in manuscript. The collector gets exasperated, in reading catalogues, at the constant use of words like “scarce” and “rare” when he can see that similar manuscripts are listed in dozens. In the case of Tchaikovsky, the word “rare” is quite justified. His autographs are very much in demand, very hard to get, and very expensive. ALsS now cost up to \$500. One with a postscript across one page

One page of the sixty-six pages of Oma Maa, a cantata for chorus and orchestra; autograph music by Jean Sibelius. Sotheby & Co.

July 1852
1852

KANSAS CITY MO MO

in Sicilian Op 92

Andante molto moderato

~~Andante molto moderato~~

Handwritten musical notation for the first system, featuring multiple staves with notes and rests.

Handwritten musical notation for the second system, featuring multiple staves with notes and rests.

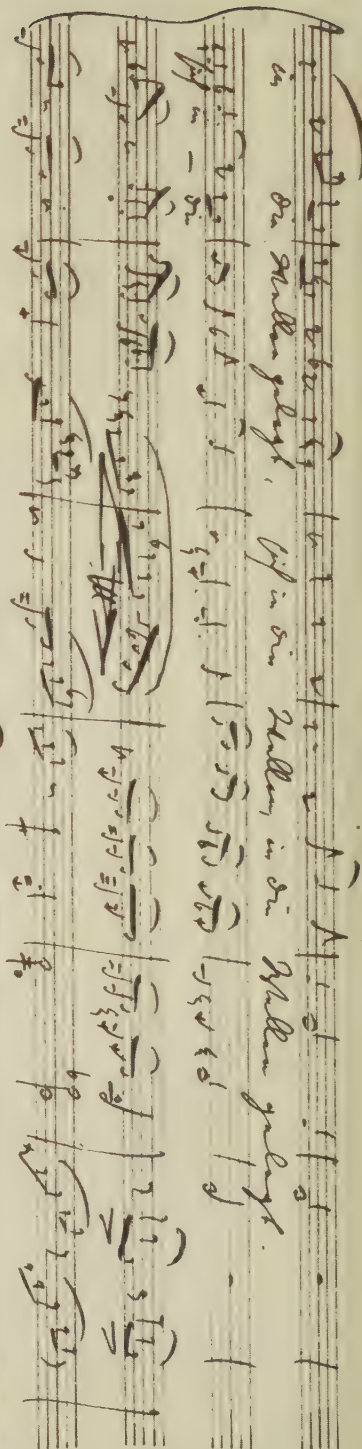
Allegro molto moderato

~~Allegro molto moderato~~

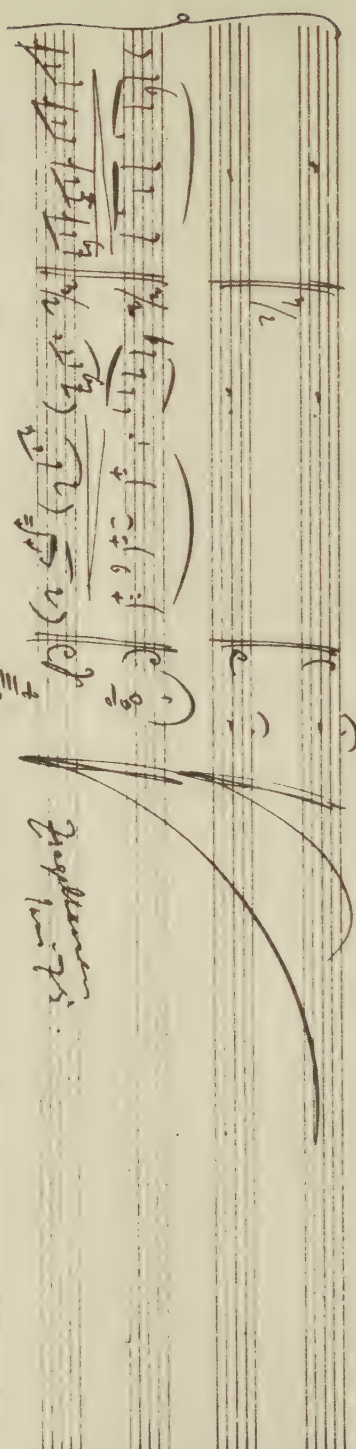
Handwritten musical notation for the third system, featuring multiple staves with notes and rests.

Handwritten musical notation for the fourth system, featuring multiple staves with notes and rests.



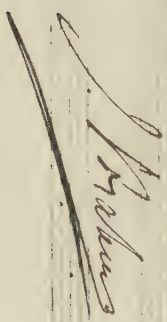


 in der Mollen gelyt, wut in die Mollen in die Mollen gelyt.



 in der Mollen gelyt, wut in die Mollen in die Mollen gelyt.

Johann F. Wiedersol
 der Freund der Mollen



 Wiedersol

with the first four bars of the “Andante Cantabile” from *Chansons sans Paroles* sold for \$800.

Autograph musical quotations by Tchaikovsky can easily cost \$1,000. One of four bars from his Serenade in C, opus 48, for string orchestra, inscribed to a friend, was offered at \$975.

Gustav Mahler (1860–1911) is not plentiful. An ALS costs \$300 to \$500. Four and a half pages of AMs music, part of the Second Movement of his Fourth Symphony, recently sold for \$2,600.

Autograph music of Richard Strauss (1864–1949), especially of his tone poems, is sometimes on the market. Two pages from the very early *Macbeth* brought \$700. ALsS are not at all rare and can often be bought for \$100, or even less. Quotations from, for example, *Till Eulenspiegel*, are around \$150.

Musical quotations by Giacomo Puccini (1858–1924) are going up in price all the time. Although they were at one time very numerous because the composer was generous in writing them out, they have been so keenly collected that the market is gradually being dried up. The best are three bars from *La Bohème*, “Mi chiamano Mimi” (\$250); then come quotations from *Tosca* (\$150) and *Butterfly* (\$150). ALsS and APcsS are common and run around \$50 unless they have outstanding content. An ALS, 27 December 1903, saying that he has just finished *Butterfly* and debating the title of it (“Madama” he says is “horrible”), sold for \$350. Four pages of autograph music from *Butterfly*, Pinkerton’s “Addio fiorito asil,” sold for \$3,000, one of the few manuscripts to be available recently. Inscribed photographs—he often signed with music—sell for \$150 to \$250.

The important place Claude Debussy (1862–1918) has in the development of twentieth-century music has ensured that his manuscripts will be in great demand. The AMs of a song, “En Sourdine,” and the first nine bars of another song recently realized \$4,160. The autograph full scores of Debussy’s orchestral arrangements of the first and third *Gymnopédies* of Erik Satie, with copies in Satie’s hand, brought \$6,240. His letters are not rare but they are becoming more expensive: now \$150 to \$250. Debussy was not particularly obliging, and autograph quotations are not plentiful. An inscribed printed score recently sold for \$325.

◀ Johannes Brahms; autograph music of his song “Am Stande” (1875). Note the presentation inscription to F. Wichgraf. Sotheby Parke Bernet

Richard Wagner

Sergei Rachmaninoff

Edward Elgar

Gustav Mahler

George Gershwin

Signatures of nineteenth- and twentieth-century composers: Richard Wagner, Sergei Rachmaninoff, Edward Elgar, Gustav Mahler, George Gershwin.


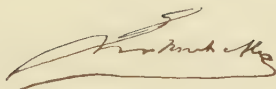
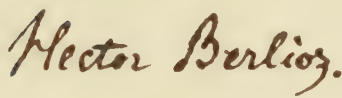
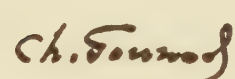
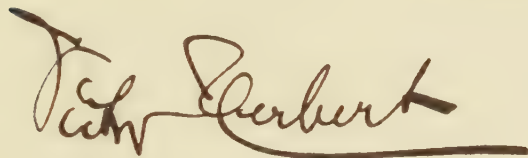
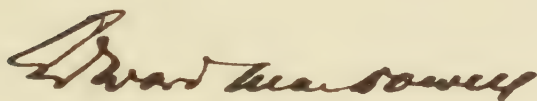
Music by Igor Stravinsky (1882–1971) has always been in demand. Even in 1968, during the composer's lifetime, *Le Chant du Rossignol* (1916), eighteen pages, sold for \$3,800. In 1971, the autograph music of *Quatre Etudes (pour Piano)*, an early work in sixteen pages, brought \$4,500. In 1970, when Stravinsky was still alive although eighty-eight years of age, his personal papers were put up for sale at a price of \$3,500,000! That included the complete, corrected manuscript score in about a hundred folio pages of *Le Sacre du Printemps* (1913), which Stravinsky, who never underestimated himself, had wanted to sell separately for \$1,000,000. The manuscript of his opera *The Rake's Progress* had already been sold to Stanford University for \$25,000.

Other collected composers, with the price of a typical ALS, include:

Isaac Albéniz (1860–1909): \$35

Béla Bartók (1881–1945): \$100 to \$200

AQS are \$100 up.


Some famous musicians: Stephen C. Foster, Louis Moreau Gottschalk, Hector Berlioz, Charles Gounod, Victor Herbert, Edward MacDowell, Serge Prokofiev.

Alban Berg (1885–1935): \$100 to \$150

At the present, surprisingly inexpensive for one of the most influential composers of the twentieth century. AQS, often from *Lulu*, on a signed photograph, \$150. His prices may be expected to rise.

François Boieldieu (1775–1834): \$25

Arrigo Boito (1842–1918): \$50

His letters are interesting because of his work as librettist for Verdi.

Alexander Borodin (1834–87): \$250 to \$400

Very rare.

Max Bruch (1838–1920): \$50

Undercollected.

John Cage (1912–) No recent sales

Autograph musical Ms of *Three Dances* (music for two pianos, 1945) sold for \$1,900 in 1972, but it was a huge Ms, about 180 folio pages. The manuscript was described as “the most important manuscript of this major *avant-garde* composer to appear at auction.”

Sir Edward Elgar (1857–1934): \$100

Some interesting proof sheets of his music with corrections in his autograph have been sold for around \$100.

Gabriel Fauré (1845–1924): \$25

Undercollected.

Stephen Foster (1826–64): No recent sales

Extremely rare. No letter has been sold publicly for twenty years. The AMs of "Maggie by My Side," one and a half pages, signed, brought \$4,500 in 1969.

César Franck (1822–90): \$75 to \$100

A few AMss, usually his arrangements of other composers' works, have been sold at \$250.

George Gershwin (1898–1937): \$300 to \$500

Hard to get and very much in demand. TLsS are about \$100. His delightful caricatures, including self-caricatures, bring about \$250. Signed programs, if they relate to "Rhapsody in Blue" sell for up to \$300. He sometimes wrote out quotations from "Rhapsody," \$300.

Alexander Glazunov (1865–1936): \$100

Edvard Grieg (1843–1907): \$75 to \$100

AMss of songs, one page, about \$1,000; AQS, \$150 to \$250; caricatures, about \$100, inscribed.

Engelbert Humperdinck (1854–1921): \$75

Jerome Kern (1885–1945): \$25

Autograph music, four double bars from "All the Things You Are," \$150.

Zoltán Kodály (1882–1967): \$50

AQS, four bars, \$250.

Ruggiero Leoncavallo (1858–1919): \$50 to \$75

Edward MacDowell (1861–1908): \$75

Pietro Mascagni (1863–1945): \$25 to \$50

AQS from *Cavalleria Rusticana*, \$150.

Jules Massenet (1842–1912): \$50

AMss of songs, \$200 each. AQS, \$100.

Giacomo Meyerbeer (1791–1864): \$50 to \$75

Little collected at the moment, although his operas are slowly making their way back into the repertory. Some AMss of songs have sold for under \$200. Worthy of more attention by collectors.

Jacques Offenbach (1819–80): \$100

Letters are hard to get. The full autograph score of *L'Amour Chanteur*, an operetta produced in Paris in 1864, sold for \$2,200.

Ignace Paderewski (1860–1941): \$50

He signed many photographs, \$50; AQS, \$100—usually from his opera *Manru*.

Cole Porter (1893–1964): \$25

Quotations from his songs, such as “What is this Thing called Love?”—around \$100.

Francis Poulenc (1899–1963): \$25

Quotations around \$100.

Serge Prokofieff (1891–1953): \$200

Rare.

Sergei Rachmaninoff (1873–1943): \$75 to \$100

Signed photographs, around \$100; signed programs, around \$50; quotations, around \$300.

Maurice Ravel (1875–1937): \$100 to \$250

Rather neglected by collectors.

Nikolai Rimsky-Korsakov (1844–1908): \$300

Rare; quotations as much as \$400 to \$500.

Anton Rubinstein (1829–94): \$100

Quotations, \$150.

Camille Saint-Saëns (1835–1921): \$50 to \$100

Surprisingly inexpensive in letters, although because of his travels and extraordinarily wide knowledge, they have worthwhile content. Some of them are in English. Signed photographs are around \$50. Quotations are only around \$100.

Arnold Schönberg (1874–1951): \$100

Not much music nor many letters seem to come forth. One would assume that in the future, due to his long residence in this country, more letters would appear on the market.

Dmitri Shostakovich (1906–): \$275

Rare.

Jean Sibelius (1865–1957): \$100

Most of Sibelius's autograph manuscripts were sold at auction in one large sale at Sotheby's London salesrooms in 1970. Divided into eleven lots, they brought \$42,336. Quotations are expensive, \$200 or more. Signed photographs, \$150.

Sir Arthur Sullivan (1842–1900): \$100 to \$150

In June of 1966, the bulk of Sullivan's personal papers, the complete autograph scores of most of the Gilbert and Sullivan operettas, his diaries, and so on, were sold at auction. It is interesting to note what the manuscripts of the immortal G. & S. compositions brought:

Pirates of Penzance, \$14,000

H.M.S. Pinafore, \$16,800

Trial by Jury, \$25,200

Cox and Box was sold in this sale for \$2,500. Six years later, it was sold again for \$8,800!

Ambroise Thomas (1811–96): \$25

Anton von Webern (1883–1945): \$100

Extremely rare. No AMs seems to have been sold, which is not surprising since his whole lifework can be played in three hours.

Hugo Wolf (1860–1903): \$200 to \$500

Always expensive.

6 Religion, Science, Medicine

RELIGIOUS LEADERS

ALTHOUGH SIGNATURES OF MANY OF THE ROMAN CATHOLIC popes, from the Renaissance on, are available in manuscript, usually in the form of a DS, it is impossible because of their rarity—some of the early popes may not even have existed—to form a “set” of papal signatures, and this has apparently discouraged collectors from entering the field at all. Many “papal letters” have in fact been signed by secretaries, which is another difficulty for the collector. The best papal material to come onto the market are letters of credence for ambassadors to the Vatican and similar diplomatic material signed by a pope. An example is an LS by Pope Pius XII, acknowledging the arrival (1944) of the ambassador from Ecuador, which sold recently for \$180.

The story is quite different in collecting the autographs of the great Protestant reformers. Luther, Melanchthon, Calvin, and various others have been collected in Europe for generations. Since the Second World

War there has been a tremendous upsurge of interest in manuscripts and letters of the Reformation, and prices are now extremely high. Emphasis on literacy being a basic attribute of Protestant thought, the letters of these men are usually of great style and interest.

The letters of Martin Luther (1483–1546), for example, are superb. They are mainly sold in Germany, currently at around \$5,000 to \$10,000 for an ALS. LsS and DsS are priced around \$2,000 to \$4,000. Quite a few Luther items are sold. The letters of Philipp Melanchthon (1497–1560) are also not among the rarest autographs. An ALS is \$2,500 to \$5,000. Again, the market is primarily at German auctions.

John Calvin (1509–64) is much rarer. Only the occasional DS (receipts of six or seven lines) is available at \$750 to \$1,250. His associate Théodore de Bèze (1519–1608) is even rarer; he, too, is found mainly in receipt form, often written on another document (\$250). Letters by these great leaders are of tremendous rarity.

Among British reformers, John Knox (1505–72) is unknown on the market. George Fox (1624–91), founder of the Society of Friends, is occasionally found (\$500 up). The most available are members of the Wesley family. All the Wesleys wrote highly interesting letters. An ALS of John Wesley (1703–91) may be bought at \$300 to \$500. A splendid letter discussing the religious situation in Newfoundland and other subjects, which sold for \$600 in 1972, read in part: "If that deadly Enemy of true Religion, Popery, is breaking in upon you, there is indeed no time to be lost: for it is far easier to prevent the plague than to stop it." Letters by Charles Wesley (1707–88) are not more expensive, but they are not so common. The signature of the Wesleys' follower George Whitefield (1714–70) is exceedingly rare.

In the Victorian era collectors loved to have the signatures of the prelates of the Church of England. "Sets" were formed of archbishops of Canterbury and York, of bishops and deans. Many albums of these survive intact, and since interest in that field of collecting has expired in this century, may be bought cheaply. The collector can get all the bishops and archbishops he wants at under \$10 each.

The letters of a few churchmen of nineteenth-century England are more expensive: an ALS of Dr. Thomas Arnold of Rugby (1795–1842) or John Henry Cardinal Newman (1801–90) costs around \$100. The letters of missionaries are dealt with in chapter 8.

Martin Luther

George Fox

Francis Asbury

George Whitefield

Henry Ward Beecher

Martin Luther (signature in Latin), George Fox, Francis Asbury, George Whitefield, Henry Ward Beecher, Brigham Young.

The evangelists of nineteenth- and twentieth-century England and America, although immensely influential in their time, have received almost no attention from collectors. ALS of Dwight Moody (1837–99), Ira David Sankey (1840–1908), and William A. (“Billy”) Sunday (1862–1935) are priced at under \$25. An interesting collection of these noted evangelists (many of them also well-known hymn writers) can be formed for a modest outlay.

The American prophets are difficult to collect. Almost the only signatures of Joseph Smith, the Mormon prophet (1805–44), that come on the market are documents signed by him as mayor of Nauvoo, Illinois. These are currently \$300 to \$500. Finding an ALS of Smith would be a great coup.

A good ALS of Mary Baker Eddy (1821–1910) in ink—she sometimes wrote in pencil—will cost \$500 or more. The penciled letters, naturally less desirable, are \$250 or more. Letters supposedly by Mrs. Eddy were forged by the notorious Joseph Cosey—a letter of 1892 to Julia Adams and one of 1905 to Sarah Dean are known. Both mention *Science and Health*, and both have been sold at auction for less than \$20. Presentation copies of her books are very rare: the first edition of *Science and Health*, inscribed, is a legendary rarity.

Birmingham
March 25. 1785

Dear Samson,

You send me good news, concerning
the progress of the Work of God in the
County. I should think Bro. Jackson or
Sagar might set the heads of the people
at Baccupright Bro. Jackson at Andover.
Bro. Q. Del. Not to please the Devil by
preaching himself to death. I still
think, when the Methodists leave the
Church of England, God will leave them.
Every year more and more of the Clergy
are convinced of the truth, and grow
well affected toward us. It would be contrary
to all common sense, as well as to good
conscience, to make a separation now. I am,

Dear Samson,

Your Affectionate Brother
Wesley

The entire field of minor religious leaders is full of oddities and deserves more attention by collectors. A collection with the signatures of such people as the Adventist William Miller, Johanna Southcott, "Mother" Ann Lee ("The Publick Universal Friend"), and various others would be fascinating if obtainable. Madame Helena Blavatsky (1831–91), mistress of Theosophy, for example, was famous for her "spirit letters," which used to drop on the faithful from the ceilings or be found on tables in unoccupied rooms, but it appears that *no* letter by her has been sold.

MEN AND WOMEN OF SCIENCE

The history of science, medicine, and invention attracts more collectors every day. The scientific atmosphere of our age has greatly increased interest in the men and women who were responsible for the many developments in all fields of science, from psychiatrists to astronauts. As might be expected, the market in autographs of men and women important in this field is studded with sensational prices, some of which will be mentioned, but the collector should not be too alarmed by the prices paid for Darwin, Einstein, and Freud. In spite of the valuation put on top names like these, there are scores of distinguished scientists, engineers, and inventors who changed the world and whose autographs can be assembled for quite modest sums. Throughout this discussion, all prices cited will be for material directly concerned with the writer's scientific activity; collectors do not crave examples of scientists' handwriting as such, the way they do that of literary people or composers. A letter in a "History of Science" collection must relate to science.

To start at the top: the most consistently expensive scientific autograph in the world today is that of Albert Einstein (1879–1955). In addition to their extraordinary importance in the history of science, his manuscripts and letters mirror his sympathetic and attractive personality, his remarkable life, and his interests outside of science (music, Jewish affairs, politics, and so on). Autograph collectors are devoted to him, and fortunately a very wide range of material has been available and continues to come on the market. One or two of the most significant prices may be cited:

1962: Series of ALsS, 1930–33. Correspondence with his assistant, Walter Mayer, on the Unified Field Theory, comprising fifty-eight letters by

◀ *The Rev. John Wesley, ALS, 25 March 1783, containing the line: "I still think, when the Methodists leave the Church of England, GOD will leave them."*

Einstein giving step-by-step details of the theory—sold for \$19,000, then a world record for manuscripts written in this century.

1967–68: Series of thirty-five ALsS and twenty-nine LsS accompanied by some sheets of equations, four poems, some photographs, and so forth, to Dr. Gustav Bucky about scientific and personal matters and about World War II—sold in two sales for a total of \$57,000.

1972: Group of 225 scraps of papers, described as “doodles,” on which Einstein had scribbled complex mathematical equations between 1950 and 1954—sold for a total of \$12,000.

The 255 pieces mentioned above had originally been gathered by one of Einstein's friends, who had noticed him constantly calculating on envelopes, letters, and bits of scrap paper lying around his house. These are not the only Einstein “doodles” to have been sold; batches of them have been appearing on the market in both the United States and Europe for years. Two years before this sale, 35 pages of mathematical equations had made nearly \$8,000 in Germany.

Einstein's correspondence during his years at Princeton was mammoth. The most desirable letters are those in which he discusses *a)* anything scientific, *b)* Jewish affairs, or *c)* some of the controversial “causes” that he took up enthusiastically—for example, the campaign to prevent the execution of Julius and Ethel Rosenberg. Few ALsS now sell for under \$500, few TLsS for under \$300. A TLS can make much more. For example, one in which Einstein wrote: “It seems to me that the idea of a personal God is an anthropomorphic concept which I cannot take seriously . . . My views are near to those of Spinoza” sold for \$500; another expressing concern about the Rosenberg trial and execution brought \$650. Many, many signed photographs of Einstein are sold for around \$200; they bring more with a sentiment. A lot of Einstein relics have been sold: his teapot (\$375) and his calabash pipe (also \$375).

The letters of Charles Darwin (1809–82) are sharply increasing in price. They are not rare. Darwin, though he never traveled after his one great voyage on the *Beagle*, corresponded with naturalists and other scientifically minded people all over the world. His businesslike letters are always to the point and are excellent reading. For years they could be bought for \$200 or even less, although letters about *The Descent of Man* always brought more. Now, any letters of scientific interest are over \$500, and an ALS on the *Origin of Species* recently sold for \$1,600. The collector can yearn now over a four-page ALS about white cats with blue eyes, sold in

1965 for only \$350, but there is good cause to think that the letters of Darwin, one of the seminal thinkers and writers of all time, will cost much more in the future. Fragments of the manuscript of the *Origin of Species*, usually one page, have sold for around \$500. Manuscript material of any continuity is almost never available.

Short AMss by Louis Pasteur (1822–95) sell for about \$1,500. An application for a patent on the brewing of beer sold for \$510. His important letters are worth \$350 to \$500. An extremely interesting ALS on research into the treatment of rabies brought \$480.

Among American inventors by far the most sought is Robert Fulton (1765–1815). His letters are now, and always have been, expensive; almost any Fulton ALS is worth over \$1,000. The draft of a four-page ALS to President James Madison giving particulars of “a vessel of war of twenty-four guns to be moved by steam” and asking for a government contract to build it sold for \$1,200 in 1964. Many Fulton letters are addressed to government officials, whom he was always petitioning for help in support of his inventions. An ALS of 1812 to William Eustis, Secretary of War, two pages, which requested “twelve locks of a particular make for a torpedo experiment on the enemy,” was sold in 1967 for \$2,000. That is the sort of letter the collector wants: it has scientific interest, Americana interest, and it is directly concerned with the War of 1812.

Robert Fulton

Among more recent American inventors, Alexander Graham Bell (1847–1922) is not particularly common in autograph form. Letters of a routine nature, about family affairs (although some of these are most interesting, the family were leaders in the teaching of the deaf), bring

around \$100. The market has had little worthwhile in the way of manuscripts and letters on which to base itself, but it does not seem to be advancing. A four-page ALS to "Dear Papa and Mama," signed "Alec," about Bell's attempts to prove that he did indeed invent the telephone, unfortunately written in pencil, which always detracts from value, sold for \$300 in 1965. When it reappeared at the same auction house in 1968, it brought \$275.

The autograph of one of America's greatest inventors is easily obtained. An ALS of Thomas Alva Edison (1847-1931) is usually to be had for \$100, a TLS (Edison had many of his letters typewritten) for something less. Unexpectedly, documents signed by Edison bring more because they relate to his inventions. Patent transfers, of which there are a good many around because of his extraordinary inventiveness, sell for about \$500, but have brought up to \$1,300 for a document signed by him transferring the rights of no fewer than 112 patents he held. An amusing AMsS were the words "Ambition, Imagination, and 17 hours work day" written by Edison on a 3 by 5 inch card under the typewritten words "Inventive Ability" (\$250). Signed photographs of him are not rare (\$50).

Other collectible men of science, with the price of a typical ALS mentioning their work, include the following:

Louis Agassiz (1807-73), naturalist: \$50

Charles Babbage (1792-1871), inventor of the mechanical calculating machine: \$50

Isambard Kingdom Brunel (1806-59), engineer, railroad and steamship builder: \$25

Marie Curie (1867-1934), physical chemist: \$300 to \$400

Demand for her autograph is always strong.

Louis J. M. Daguerre (1789-1851), inventor: \$200

George Davidson (1825-1911), geographer: \$25

George Eastman (1854-1932), inventor: \$25

Michael Faraday (1791-1867), inventor: \$50 to \$75

Sir John Ambrose Fleming (1849-1945), engineer: \$25 to \$50

James Glaisher (1809-1903), astronomer: \$10

American men of science: Nathaniel Bowditch, Frederick Law Olmsted, Charles Goodyear, Matthew Fontaine Maury, Cyrus W. Field, Benjamin Thompson (Count Rumford), Benjamin Silliman (Senior), (Pierre Samuel) Dupont de Nemours, Alexander Agassiz, Samuel F. B. Morse, Joseph Henry, Ferdinand V. Hayden, George Davidson, Alexander Dallas Bache.

Robert Hutchings Goddard (1882-1945): \$100 to \$200

The work of this physicist was particularly important in the development of rocket flight, and there is great interest in his autograph among collectors of the history of science.

Joseph Guillotin (1738-1814), inventor: \$75

Caroline Herschel (1750-1848), astronomer: \$50

Note the dates of the life of this distinguished astronomer, sister of Sir William Herschel. She was awarded the Prussian Gold Medal for Science on her ninety-sixth birthday!

Vath^{re} Bowditch

Chas Goodhue

Jens W. Duld.

B. Lilliman

A. Cassin.

John Henry

Am. Davis

Fred. Law Thruston

M. J. Murray

Benj. Thompson

Dubout (De Kenout)

Sam. F. B. Morse.

J. V. Hayden

A. W. Beach

Sir William Herschel (1738–1832), astronomer: \$25

Sir Frederick Hopkins (1861–1947), biochemist: \$10

Alexander von Humboldt (1769–1859): \$150–\$200

Letters by this great naturalist and “polygraph” (writer on many subjects) from his famous travels in Spanish colonial America are especially valuable.

Thomas Henry Huxley (1825–95), biologist: \$25 to \$50

An undercollected figure in the history of the development of scientific knowledge.

Simon Lake (1866–1945), inventor of the first submarine to operate successfully in the open sea: \$50

John Lindley (1799–1865), botanist: \$25

Sir Oliver Lodge (1851–1940), physicist and investigator of psychic phenomena: \$10

Guglielmo Marconi (1874–1937): \$50

Dmitri Ivanovich Mendeleev (1834–1907), chemist: \$350

Rare in autographic form, like most Russian men of science.

Gerhardus Mercator (1512–94), geographer and mapmaker: \$5,000

Three ALsS by Mercator were sold at auction in 1968, bringing between \$2,500 and \$7,500.

Augustus de Morgan (1806–71), mathematician: \$50

Samuel F. B. Morse (1791–1872), inventor (and painter and would-be mayor of New York): \$100

Sir William Ramsay (1852–1916), chemist: \$35

Lord Rayleigh (1842–1919), mathematician and physicist: \$50

John A. Roebling (1806–69) and his son **Washington A. Roebling** (1837–1926), engineers and builders of the Brooklyn Bridge: \$100

Wilhelm Conrad Roentgen (1845–1923), physicist, discoverer of X rays: \$200

Count Rumford—i.e., **Benjamin Thompson** (1753–1814), physicist: \$250
Rare.

James S. Sowerby the elder (1757–1822), conchologist: \$25

George Stephenson (1781–1848), inventor and founder of railways: \$50

Robert Stevenson (1772–1850), civil engineer: \$100

James Watt (1736–1819), inventor: \$100 to \$200

Eli Whitney (1765–1825), inventor: \$200 to \$400

Wilbur Wright (1867–1912) and **Orville Wright** (1871–1948), aviation pioneers: \$200. Hard to get.

MEDICINE AND RELATED FIELDS

Richard Bright (1789–1858), physician: \$40

Jean M. Charcot (1825–93), physician: \$50

Havelock Ellis (1859–1939), physician: \$25

Ellis was an authority on the psychology and sociology of sex. His many friendships with English literary people of his time make his correspondence unusually interesting.

Samuel Hahnemann (1755–1843), founder of homeopathic medicine: \$100 to \$150

William Harvey (1578–1657), physician: No recent sales

Harvey discovered the circulation of the blood. His is one of the rarest of English and medical autographs. The only ALS to be sold in a generation was offered at Sotheby's in 1965. It fetched \$16,250!

John Hunter (1728–93), surgeon: \$200

ALs are hard to find.

William James (1842–1910), psychologist: \$50

His letters, although not especially expensive, are much more difficult to find than those of his novelist brother Henry. An underrated autograph.

Edward Jenner (1749–1823): \$750 to \$1,000

Rare, and an important autograph. A letter mentioning vaccination, which he discovered, will always sell for near \$1,000.

Florence Nightingale (1820–1910), nurse and hospital reformer: \$200

Not a rare autograph at all, but an important one. The world has never forgotten what it owes to the work of this distinguished woman. Her letters have been extensively collected, but her life was so long and busy that the supply continues great. The clarity and common sense that marked her life are perfectly echoed in her superb letters.

Béla Schick (1877–1967). Inventor of the “Schick test” for diphtheria: \$50 to \$100

An interesting example of a contemporary autograph of great significance in the history of medicine.

Ignaz Philipp Semmelweis (1818–65), obstetrician: \$750

A rare autograph.

William Withering (1741–99), physician: \$750

Rare.

W. H. Wollaston (1766–1828), physiologist: \$50

7 Social and Political Notables

COLLECTING THE GREAT NAMES in the field of philosophy and social, economic, and political thought is not easy. Many of the greatest philosophers are not available in autograph form; these include Pascal, Descartes, and others. Here are a few comments on some of the important thinkers who are to some extent available on the autograph market, with a typical price for an ALS of good content:

Jean Le Rond d'Alembert (1717?-83): \$200 to \$300

Rare, but probably more available than most *philosophes* of the eighteenth century.

Jeremy Bentham (1748-1832): \$250

Rare.

Martin Buber (1878-1965): \$50

A contemporary philosopher sometimes available in ALS.

Denis Diderot (1713–84): \$350

Immanuel Kant (1724–1804): \$500

Rare. AQsS are known.

Niccolò Machiavelli (1469–1527): No recent sales

The only letter sold in the past decade was an ALS, which brought \$5,000 in 1965.

Thomas Malthus (1766–1834): \$125

John Stuart Mill (1806–73): \$75 to \$100

His thoughtful letters on a wide range of subjects are plentiful.

Jean-Jacques Rousseau (1712–78): \$750

The AMs of Rousseau's *Ouvrage sur les Femmes* (an unpublished work on the education of women) was broken up, apparently during the 1950s. Drafts, sketches, fair copies of various chapters and sections have come on the market in the past twenty years. No fewer than sixteen separate lots of this unfortunate manuscript have appeared for auction in London, realizing between \$40(!) and \$1,000 per lot. The manuscript is now presumably scattered in collections all over the world, an unhappy instance of the fate of an AMs once it has been sundered. ALsS of Rousseau are hard to get, not because they are truly rare, but because they have been so avidly collected in Europe. It must be remembered that Rousseau's profession, insofar as he had one, was professional music copyist, and music copied by him and signed is sometimes on the market.

Bertrand Russell (1872–1970): \$25 to \$50

Arthur Schopenhauer (1788–1860): \$300

Albert Schweitzer (1875–1965): \$25 to \$50

Plentiful, and there will probably be a great many more on the market.

Emanuel Swedenborg (1688–1772): No recent sales

Exceedingly rare.

Voltaire (François Marie Arouet, 1694–1778): \$450 to \$1,000

Connoisseurs of letter writing agree that Voltaire was one of the very greatest letter writers of all time, in the class with Madame de Sévigné and Mozart. His ordinary signature was merely "V," and his hand clear and easy to read. LsS he usually signed in full, "Voltaire." His letters are extraordinarily numerous and not in short supply on the market at any time. It is difficult to give a range of prices. Series to one correspondent can sell for very large sums: fifty-one ALsS and fourteen LsS to the Marquis d'Argenson, written in midlife, sold for \$28,800 in 1968, but at the same time some excellent short letters sold for \$250 each.



Jean Jacques Rousseau and Voltaire

Generally speaking, a Voltaire letter of good content, two to four pages long, is priced at around \$750. Numerous short AMss of Voltaire are sold; those of one to two pages are worth around \$1,000; longer items, up to \$3,000 or \$4,000. These are often delightful. A six-line epigram on the critic Fréron, with a heading indicating that it was to be printed beneath a vignette of a lyre and a braying ass, sold for \$775. Scribal copies of manuscripts with corrections by Voltaire sell for around \$750 to \$1,500.

THE LEGAL PROFESSION

Assembling sets of the signatures of justices of the United States Supreme Court, the Lord Chief Justices and Lord Chancellors of England, and other groups of eminent lawyers is not the aim of many collectors at present. Modern Lord Chief Justices and Lord Chancellors can usually be obtained in ALS for under \$25; the very early ones can be quite difficult to get, and expensive.

Collecting United States Supreme Court signatures is a surprisingly lifeless field. The signatures of all the justices on Chief Justice William Howard Taft's court, 4 December 1926, were sold for \$90. A souvenir printing of the Nuclear Test Ban Treaty signed by members of the Earl Warren Court brought a mere \$30, and a group photograph of Chief Justice Vinson's Court, signed by all the members, \$85.

Individual lawyers of distinction can be much more expensive, as the following notes show:

Sir William Blackstone (1723–80): \$300 to \$500

Rare and much desired.

Louis Brandeis (1856–1941): \$50 to \$75

Edmund Burke (1729–97): \$250

Burke is rarer than the price indicates. Although a fine letter writer, he was not a preserver of manuscripts: at one time, the editors of his

Correspondence (Cambridge, 1958–) write, he destroyed “a cart load” of private papers. “The whole bulk of Burke’s known surviving correspondence extends to about 1,700 of his own letters.” He is well worthy of collectors’ attention.

Clarence Darrow (1857–1938): \$50 to \$100

Not uncommon, the value depending on the case, if any, mentioned. TLsS sell for about the same as ALsS.

Sam Sewall

Dan Webster James Duane

John Marshall R. B. Taney

A group of notable American jurists: Judge Samuel Sewall, Daniel Webster, James Duane, John Marshall, Roger B. Taney.

Oliver Wendell Holmes (1841–1935): \$50

Belva Ann Lockwood (1830–1917): \$350

Her autograph is always described in catalogues as that of “the first woman to be nominated for the office of president of the United States,” which is true (she was nominated by the National Equal Rights Party in 1884 and 1888), but she was also a distinguished lawyer and the first woman admitted to practice before the Supreme Court.

John Marshall (1755–1835): \$500

Very much collected. ALsS are not rare, but those with good content have sold for \$1,000 and over. His is one of the most consistently popular American autographs.

Samuel Sewall (1652–1730): \$250

He was a judge during the Salem Witchcraft Trials, and is mainly collected for that distinction.

Daniel Webster (1782–1852): \$200 to \$400

Extremely plentiful. The price given is for a typical letter discussing a case of importance; short letters not relating to an important case or of a routine nature, are much cheaper, often under \$100.

BRITISH PRIME MINISTERS

The autographs of all British prime ministers from 1721 (Sir Robert Walpole) are available—and without much outlay of money. The following list is merely a sampling, with recent prices of an ALS. Some prime ministers are treated in other parts of this book: Wellington under the Napoleonic era, Churchill under World War II.

Herbert Asquith (1852–1928): \$25

Stanley Baldwin (1867–1947): \$10

Benjamin Disraeli (1804–81): \$25 to \$50

William Ewart Gladstone (1809–98): \$15

The letters of Disraeli and Gladstone are usually more interesting than those of other prime ministers; they both had broader interests—Gladstone, for example, was a distinguished scholar in the classics—than the average politician.

Granville Leveson-Gower, Earl Granville (1815–91): \$15

Robert Jenkinson, Earl of Liverpool (1770–1828): \$20

David Lloyd George (1863–1945): \$25

James Ramsay MacDonald (1866–1937): \$15

William Lamb, Lord Melbourne (1779–1848): \$50

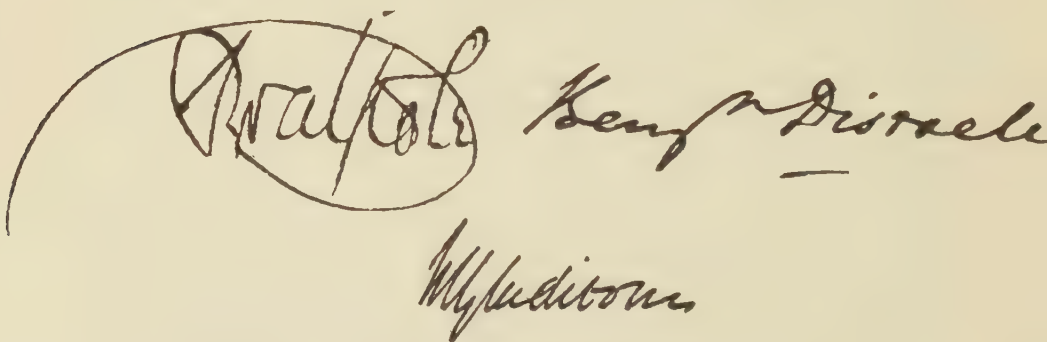
Somewhat harder to get than most of the others.

Henry John Temple, Lord Palmerston (1784–1865): \$20

Sir Robert Peel (1788–1850): \$25

William Pitt, Earl of Chatham (1708–78): \$25 to \$50

Sir Robert Walpole, Earl of Orford (1676–1745): \$50 to \$75



Three British Prime Ministers whose autographs are modestly priced: Sir Robert Walpole, Benjamin Disraeli, William Ewart Gladstone.

A Note on Collecting Lawbreakers

The discussion of prime ministers, parliament, the legal profession, and the Supreme Court naturally leads to consideration of persons who have broken the laws established by these groups. The autographs of traitors, conspirators, the unjustly accused, and convicted criminals have been long collected by a very small group of enthusiasts. The field used to be much more popular than it is at present. During the late nineteenth and early twentieth centuries, the auction house of J. P. Stevens in London had a small specialty in documents and relics of famous criminals, and were not above selling at auction the very ropes with which certain malefactors had been dispatched to another world. Happily, such macabre memorabilia are no longer in public circulation, but there is some collecting of autographs of persons who have, justly or unjustly, been involved in criminal proceedings.

The most famous traitor in English history is Guy Fawkes (1570–1606), the Roman Catholic conspirator who planned to blow up the Houses of Parliament in 1605. His signature has been on the market only on a DS, which sold for \$1,000.

Perhaps the most famous accused in all history was Captain Alfred Dreyfus (1859–1935), whose trials for treason (1894–99) tore France apart. Since Dreyfus lived so long after his celebrated trials, his letters are not rare. They are priced at \$75 to \$100, but any material from the trial period is extremely valuable. A whole archive of Dreyfus material was sold in 1962. It included manuscripts by all the principals of the trials, including thirty of Dreyfus's own letters, eleven letters by Emile Zola, letters by Clemenceau, and others, and brought \$12,100. There is no reason to think that any newly found material would bring less.

James Hadfield attempted to kill King George III of England in 1800. Convicted but not executed, he was put instead into Bedlam Hospital, where he lived for many years, writing verses. The AMs of some verses that constituted an epitaph for his pet squirrel was sold for \$25.

Jorgen Jorgenson (1779–1845?), the "Convict King," established himself as ruler of Iceland in 1809. Driven from there, he ended up in Botany Bay. Two of his letters written from Hobartton gaol, referring to his wife, also a notorious criminal under the name "Corbett," sold for \$75.

Sotheby's recently sold an ALS, dated 9 February 1879, of Charles Peace, described as "burglar and murderer," to "my poor Sue," pleading with her to visit him in his cell, for \$125.

The autographs of two particularly unpleasant American criminals have recently appeared at auction: a signed photograph of Al Capone sold for an amazing \$275, and a two-page ALS of John Dillinger, written from prison, sold for an equally amazing \$300.

ESPIONAGE

Charles Eon de Beaumont, known as the Chevalier d'Eon (1728–1810), was an adventurer of uncertain sex, nationality, and profession who served as Louis XV's secret agent, usually while in woman's attire. He played an important role in the history of eighteenth-century diplomacy, and his manuscripts have long been collected by those interested in the period and in the history of espionage. His letters are not particularly rare; they are worth around \$100 to \$150. AMs copies of letters, notes, and drafts have sold at various times for under \$300.

For any American, the word "spy" will always be connected with the unfortunate Benedict Arnold (1741–1801) and Major John André (1751–80). Arnold, who escaped to England and lived for many years, is surprisingly common in manuscript. His ALsS, which are signed "B Arnold" and are carefully written and well phrased, appear on the market in considerable numbers. They currently sell at around \$1,000. His last will and testament brought \$2,800.

The letters of André are more expensive. One ALS addressed to Lord Auckland, giving a summary of the British situation in America as of June 1779, sold for as much as \$5,000. His journal of the campaign against the American forces, although only eleven-and-a-half pages long (but with manuscript sketches) brought \$5,600 as long ago as 1961. It would be difficult to get any ALS by André for less than \$1,500.

The most famous American spy of the Revolution was of course Nathan Hale (1755–76), whose expedition behind the British lines on Long Island was in fact not authorized by the American command. The only Hale material to have appeared for sale in years was very minor indeed: two autograph dockets by Hale on letters addressed to him, which sold even in 1961 for \$500 each. In the last decade not even such bids have been seen. A new ALS by Nathan Hale would indeed be a sensation—and subjected to the most intense study because he had a contemporary namesake (Hale is a common New England name) whose hand can be mistaken for the hero's.

The two most famous spies of the American Civil War were women:

Belle Boyd (1844–1900), the Confederate, and Pauline Cushman (1833–93) on the Union side. Letters by either are rare although a few by Boyd have been known. About the only way a collector can hope to secure their signatures is in the form of a signed photograph. Both women had lecture careers after the war and presented their photographs to admirers. Cushman (who was, incidentally, much the more attractive; Boyd was extremely homely) usually signed “Maj Pauline Cushman, Union Spy and Scout, Army Cumberland” on a cabinet photograph (\$200). A carte-de-visite signed with her name only is worth about half that. A cabinet photograph of Boyd signed “Belle Boyd The Rebel Spy” sells for around \$150. It should be remembered that most of these photographs were taken many years after the war; a typical Boyd is dated 1889.

Gertrud Margarete Zelle (1876–1917) adopted for the stage the name “Mata Hari,” a highfalutin expression that may or may not be an Indonesian word for “sun,” but it was under that name that she became one of history’s most famous—and romanticized—spies during the First World War. She was executed by the French for espionage activities on behalf of the German command. Her letters, usually in French but sometimes in German and often written on a correspondence card, long ago caught the imagination of collectors, and they sell very well although they are almost always about her dancing and not about her spying. They are signed usually with her assumed name. Currently an ALS brings between \$200 and \$350, although one in which she states that she had been the mistress of the Russian Grand Duke Constantine sold for \$525. A signed photograph cut from a magazine sold for \$90, but an original photograph, signed, would be worth much more. Incidentally, although in stories and films Mata Hari is depicted at the time of her execution as youthful, she was actually forty-one years old.

It may be unseemly to link the names of Mata Hari and the English nurse Edith Cavell (1865–1915), who was executed by the Germans for assisting Allied soldiers to escape from prison hospitals, but in their different ways both were heroines of the war. Most of the Edith Cavell ALSs sold were written from the Red Cross Hospital in Brussels during 1914. They sell for \$150.

REVOLUTIONARIES

The autograph of Karl Marx (1818–83) is extremely rare, extremely valuable, and extremely desirable. It is difficult to buy a Marx ALS for

under \$2,000. A short one-page ALS to his publisher was recently offered at \$2,250. The letters of his fellow worker Friedrich Engels (1820–95) are, if anything, even rarer.

Letters by Nikolai Lenin (actually, Vladimir Ilich Ulyanov, 1870–1924) are surprisingly rare, considering his long residence outside Russia and his worldwide socialist correspondence. A very short typescript signed by Lenin, of Jewish interest but only eighteen lines long, sold in 1966 for \$3,300. No ALSs have been offered in recent years.

The revolutionary Prince Peter Kropotkin (1842–1921) is quite common in autograph, and can be bought for \$50.

The letter of Leon Trotsky (1877–1940) that a collector usually sees is one written during his residence in Mexico, often a TLS (\$250), but even these are not at all plentiful. Trotsky also had a large circle of correspondents, including many Americans, so it is difficult to account for the scarcity of his autograph.

Dr. Sun Yat-sen (1866–1925) lived between 1895 and 1911 in Hawaii, the United States, England, and Japan, and a few of his letters from those years—in English—are to be had. Three discussing the possibility of armed revolt in China, all dated 1897, sold recently for \$500. As for other Chinese leaders of the twentieth century, their autographs are for the most part not on the market at all. Exceptions would be signatures of General Chiang Kai-shek obtained by American admirers and the autographs of Chinese diplomats, like Wellington Koo, who spent much time abroad. Signed photographs of these are not particularly in demand: at a recent sale, a group of twenty that included two of Chiang Kai-shek and one of Sun Yat-sen sold for only \$120.

The autograph of Joseph Stalin (1879–1953) is one of the greatest rarities in the entire field of collecting. So far as can be traced, no letter of his was sold publicly during his life or has been since his death. In 1971, the distinguished economist Sylvia Porter, who has often written on investing in autographs, reported that a menu signed by Stalin, Churchill, and Truman at one of their meetings sold for \$5,250 because it contained Stalin's signature.

On the other hand, the autograph of Nikita S. Khrushchev (1894–1971), because of his much more extensive contacts with the West, including trips abroad, is much more available and has been sold at auction a number of times in the United States. A menu signed by Khrushchev from the luncheon given to him in New York on his visit here in 1959

sold for \$160. A signed photograph brought \$120. The highest price so far was a TLS signed by Khrushchev and addressed to President Estenssoro of Bolivia, discussing peaceful coexistence (\$1,675). (The collector can wonder why that item was not in the Bolivian government archives.) A photograph of the map of the moon signed—on the mount—by Khrushchev was offered at \$450.

An elaborate item, however, suffered the usual fate of overcontrived autographic items. At a concert given in the Kremlin in 1958 by the young American pianist Van Cliburn, someone had his program signed not only by the pianist and the Russian musicians Kabalevski, Khatchaturian, and Gilels, but also by Khrushchev and Nikolai Bulganin. It sold for only \$190.

MEN OF BUSINESS

Few areas of autograph collecting have attracted as little attention as the history of business. Most business collections are the archives of firms, and are now housed in university and other institutional libraries for the use of scholars. There is little collecting of the autographs of notable businessmen other than those who were also inventors, and very little material is seen on the market. Nevertheless, it obviously must exist since business in modern times has depended on correspondence and documents, and the search for it may be rewarding to a beginning collector. The following are notes on a few of the most famous American businessmen, with the price of a typical ALS.

Benjamin Altman (1840–1913): \$50 to \$75

TLsS are more common, around \$35.

John Jacob Astor (1763–1848): \$50

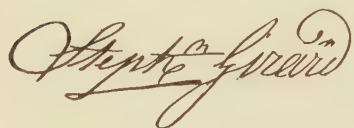
Checks signed by him, which are relatively numerous, bring around \$25. Letters mentioning the fur trade in the Pacific Northwest, the foundation of his fortune, which have Western Americana interest, are more valuable than those relating to his New York City real estate transactions.

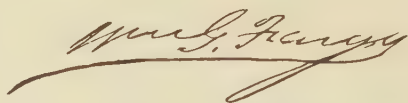
Andrew Carnegie (1835–1919): \$50 to \$100

TLsS sell for much less.

Henry Ford (1863–1947): \$50 to \$100

Letters are hard to get. Signed photographs have sold for as much as \$100. They usually show him with some record-making Ford automobile, such as the twenty millionth off the assembly line.








Leaders of American business: Stephen Girard, W. H. Vanderbilt, Cyrus McCormick, William G. Fargo, George W. Pullman, John W. Garrett, John Jacob Astor, William Backhouse Astor, Junius Spencer Morgan.

Stephen Girard (1750–1831): \$200

Rare and of great interest because of his aid to the United States government in financing the War of 1812. An LS ordering agents to purchase and ship a quantity of opium for his account sold for \$300.

Jay Gould (1836–92): \$50 to \$100

J. Pierpont Morgan (1837–1913): \$300 to \$400

Correctly described in various catalogues as “excessively rare” in ALS. His difficult-to-read signature is “J. Pierpont Morgan” rather than “J.P. Morgan.”

George Peabody (1795–1869): \$50

John D. Rockefeller (1839–1937): \$50 to \$100

His calling cards are known, signed, sometimes with one of the famous dimes pasted on. Signed photographs are more expensive than letters, up to \$150.

Henry Wells (1805–78) and William G. Fargo (1818–81): \$50

Their signatures nearly always appear together on letters and documents from the famous company they founded, Wells signing as president, Fargo as secretary.

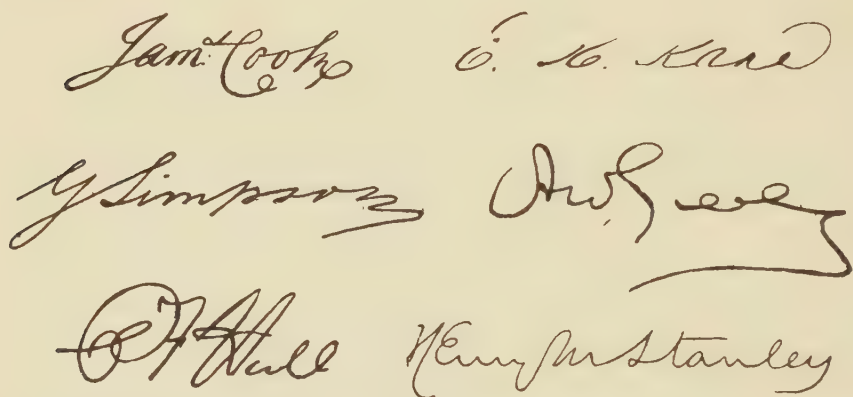
8 Exploration and Western Americana

COLLECTING THE AUTOGRAPHS of explorers has, for practical purposes, to be restricted to the great names of the late eighteenth century, the entire nineteenth, and the twentieth. The signatures of explorers of the heroic age—for example, Sir Francis Drake's—are not utterly unknown in commerce, but are so rare, of such infrequent occurrence for sale, and so expensive that they cannot be considered "collectible." It is the great explorers of the nineteenth century, British for the most part, that are in best supply, and extremely rewarding for the collector.

The letters of Captain James Cook (1728–79) are priced above \$1,000, and that sum is for a letter of routine content—about victualing a ship, for example. Letters that mention his voyages and discoveries may sell for almost any amount; the market has been created in recent years by rich Australians and other collectors interested in his Pacific discoveries. In 1961, a transcript of Cook's logbook of his first (1768–71) and second

(1772–75) voyages, signed by Cook but *not* in his hand, sold for the astounding sum of \$148,400. Hardly less surprising was the sale of a chart, which was at least in his hand, of the St. Lawrence River, for \$42,000 (1967).

The distinguished British scientist Sir Joseph Banks (1743–1820) accompanied Cook on his first voyage; in fact, Banks, who had private means, equipped the ship, and also explored on his own in various parts of the world. For nearly fifty years he carried on one of the great scientific correspondences of all time. He was especially devoted to natural history, but his letters cover a wide range of scientific interests. They are not rare; a good ALS is usually available for \$250. The content is nearly always of great interest.



The image displays six handwritten signatures in cursive script, arranged in three rows. The first row contains 'Jam. Cook' and 'E. K. Kane'. The second row contains 'G. Simpson' and 'Adolphus W. Greely'. The third row contains 'C. F. Hall' and 'Henry Morton Stanley'.

Explorers: Captain James Cook, Elisha Kent Kane, George Simpson, Adolphus W. Greely, Charles Francis Hall, Henry Morton Stanley.

There were not many African explorers during the eighteenth century. The two most likely to be collected are James Bruce (1730–94), discoverer of the source of the Blue Nile, whose ALSs are priced at around \$200, and Mungo Park (1771–1806), who traced the course of the Niger River in 1795/96, who is rarer in autographic form. An ALS is around \$300.

Other collectible nineteenth-century explorers:

Admiral Sir George Back (1796–1878): \$200

Important ALSs have sold for as much as \$1,500, the price of a four-page letter to his brother describing adventures and hardships of an 800-mile journey on foot over the ice of Northern Canada. Back sketched on all his travels. A number of his sketchbooks have come on the

market at very high prices on account of their importance in Canadian history and topography.

Sir Samuel White Baker (1821–93): \$500

The letters of “Baker of the Nile” from Equatorial Africa are of great interest and importance, and bring good prices. Like most Victorian explorers, Baker was lionized when he returned from his African adventures, and there exist many letters of invitation and the like, which of course sell for much less. His signature was “Sam W Baker.”

Sir Richard Burton (1821–90): \$100 to \$200

Although Lady Burton (1831–96) went through Sir Richard’s papers like the avenging angel after his death, primarily in order to destroy evidence that she had failed to convert him to Roman Catholicism, quite a few of his short AMss of articles survived. Thirty-four AMss, some of great interest and including his translations of Camoëns and Ariosto, were sold at auction in 1963 for around \$1,000 each. AMss of fewer than ten pages have sold for a good deal less. His letters are plentiful, but hers are surprisingly difficult to find, although she accompanied him on many of his trips and worked closely with him.

Admiral Richard E. Byrd (1888–1957): \$25 to \$50

Very plentiful. Byrd, a Virginia gentleman if ever there was one, was gracious about signing autographs, and ample material exists for the collector. Several of his books were issued in limited editions, signed by the author. A curiosity is his *Skyward* (New York, 1928), which had an “Author’s autograph edition” limited to 500 copies, signed by Byrd, and bound in a portion of the canvas wing of the plane *Josephine Ford* in which he first flew over the North Pole on 9 May 1926. It sells for around \$75.

Sir E. R. G. R. Evans (1881–1957): \$75 to \$100

Sir John Franklin (1786–1847): \$100 to \$125

So much has been written about the disappearance of Sir John Franklin in 1847 that it is difficult to realize the final expedition was his fourth and that he was sixty-one years old at the time of his death. His letters are not rare. Those of his second wife Jane (1792–1875), who was herself awarded the gold medal of the Royal Geographical Society for her efforts in attempting to locate the lost party, sell for less and are important in the history of Arctic exploration.

Adolphus W. Greely (1844–1935): \$20

Very plentiful. His busy life included not only important polar exploration but the building of telegraph lines in Cuba, China, and elsewhere,

and responsibility for relief operations after the San Francisco fire of 1906.

Sir Wilfred Grenfell (1865–1940): \$20

Sir Harry H. Johnston (1858–1927): \$20

Elisha Kent Kane (1820–57): \$50

David Livingstone (1813–73): \$300

The price cited is for an ALS from Africa. Livingstone was an outspoken and vivid letter writer, one of the best among explorers. His numerous letters written on his short stays in England sell for about half the price of those from Africa. The letters of Livingstone's father-in-law, Robert Moffat (1795–1883), also a distinguished Scottish missionary in Africa and Bible translator, are collectible at about half the price of Livingstone's.

Robert E. Peary (1856–1920): \$25

Not rare. Letters of the eccentric Dr. Frederick A. Cook (1865–1940), who gave Peary so much trouble by claiming Arctic discoveries, sell for about the same.

Sir John Richardson (1787–1865): \$75 to \$100

The AMs journal Richardson kept while accompanying Sir John Franklin on his first polar expedition, 1820/21, came to light in 1965, and sold for \$3,500.

Sir James Clark Ross (1800–1862): \$50 to \$75

Sir John Ross (1777–1856): \$50 to \$75

Nephew and uncle. Sir James was both an Arctic and an Antarctic explorer.

Robert Falcon Scott (1868–1912): \$350 to \$500

Scott is, rightly, a great British hero, and always popular among autograph collectors. Quite a few letters written from the Antarctic have come on the market. Several diaries kept by members of Scott's two expeditions have been sold for around \$1,000. A diary containing an eyewitness account of the discovery of the bodies of Captain Scott and his companions sold for \$1,250.

Sir Ernest Shackleton (1874–1922): \$100

John Hanning Speke (1827–64): \$250

Scarce.

Sir Henry Morton Stanley (1841–1904): \$50

AVIATION

The history of manned flight from balloon ascension to moonwalks attracts large number of collectors. Those interested in balloonists collect manuscripts and letters by such important figures as Vincente Lunardi (1759–99), the Italian “aeronaut.” A Lunardi ALS may be bought for around \$200, a typical figure for most of the early notables in aeronautical history. Later notables would include Count Ferdinand von Zeppelin (1838–1917), whose ALsS sell for around \$50.

The Wright Brothers have already been mentioned in connection with their invention. Many of the famous early aviators are available in ALS for relatively modest sums—Alberto Santos-Dumont (1873–1932) and Italo Balbo (1896–1940), both around \$50. Some are difficult: Sir John W. Alcock (1892–1919), who with Sir Arthur W. Brown (1886–1948) made the first nonstop transatlantic flight, died so young that little autographic material has ever been available. Amelia Earhart (1898–1937) is not easy to find; a signed photograph recently sold for as much as \$80.

Charles A. Lindbergh (1902–) is perennially popular with autograph collectors, and his signature on anything always commands a good price. A good letter brings upwards of \$300; even a brief note declining a dinner invitation recently sold for \$110. Receipts and other brief DsS are valued at as much as \$200, a signed photograph around \$150. Lindbergh’s signature is most easily accessible to collectors on the limited editions of his books (the limitation was large, in some cases 1,000 copies), which are priced around \$50.

The autographic material of early aviators is intimately bound up with postal history, and the collector interested in this field will quickly discover that the larger part of the material he seeks is offered in philatelic sales and by stamp dealers. First-day covers, covers, souvenir sheets, and other material carried by aviators on their record-breaking flights—these are philatelic and autographic at the same time. It is therefore meaningless to attempt to give their autographic valuation because that depends on the value of the philatelic material.

Collecting the autographs of the American astronauts has already had a lively history. Signatures of the crews of the various space missions are being actively collected, at present at rather modest prices. A surprising

amount of material has already shown up. Even in 1972, auctions were offering such lots as the following, which sold for \$65:

Five U.S.A.F. forms from Langley Air Force Base, 1961–62, mainly official flight and maintenance reports for the F-106A during astronaut training at Langley, each report signed by the pilot and other crew members with comments on aircraft performance, survival tests, etc. The signatures include those of astronauts Grissom, Schirra, Shepard, Carpenter, and Cooper.

At the moment of this writing, the collecting of all astronaut material is under a cloud on account of disclosures made in 1972 that fifteen astronauts were involved in an arrangement by which they received money for autographing more than thirty thousand stamps and post cards, which were handed over to a German stamp dealer for sale—at a profit to him said to be more than \$150,000. The astronauts, according to a report entitled “Summary of Apollo 15 Commercialization Incidents” issued by the National Aeronautics and Space Administration in September 1972, received \$5 for each signature. It is not clear how much of this material had actually been taken to the moon, but it is believed that 641 envelopes were taken, a hundred of which, “autographed on the moon,” were turned over to the German dealer, who reportedly sold them to collectors for \$1,500 each. He also dealt in other astronaut material: he was then selling in Europe the autographs of twenty astronauts, including those of John Glenn and Neil Armstrong, in a special album for \$600 (also a set of fourteen Russian cosmonaut autographs on souvenir sheets for about \$200). According to the *Los Angeles Times*, which ran an important story on the scandal in 1973, “stamps and postal covers have been taken into space on every Apollo mission beginning with Apollo 11 and perhaps earlier. Presumably, all of them were authorized, but NASA has never acknowledged this publicly.” The *Times* also learned that several thousand covers relating to various flights had been autographed by some of the astronauts, that members of the astronauts’ families had an unknown quantity of autographed space material, and—as though all that were not discouraging enough for the collector—that “replicas” (i.e., facsimiles) of the moon envelopes were already in circulation. The uncertainty naturally engendered by all these disclosures has at the moment depressed the astronaut market: photographs signed by the various crews are currently under \$100 and DsS signed by one or more (flight reports usually) are selling for under \$30. The wise collector will approach this field cautiously.

WESTERN AMERICANA

The early history of the American West belongs to the history of discovery and exploration, and it has seemed best to discuss the entire field—a very large and active one—of Western Americana autographs in this one place.

Although no letters of sixteenth-century Spanish explorers are known, a few letters and documents have come down from the late seventeenth and early eighteenth centuries. Letters have been sold written by the missionary and explorer of the area presently called Arizona, Father Eusebio Francisco Kino (1645?–1711), and by the California missionary Junípero Serra (1713–84). Such material is of course very rare and expensive. The two Kino ALSs brought \$6,000 each, and AMSs (actually a letter-document) by Father Serra listing missionaries in California brought \$9,000. From later eighteenth-century Spanish California, Texas, Arizona, and New Mexico quite a large amount of material has survived. The authors are generally government or church officials and not themselves of any particular note. These manuscripts are primarily salable because of their geographical interest.

The signatures of most of the great English-speaking Western explorers and pioneers are very rare in ALS form.

The late eighteenth-century Indian trader George Croghan (d. 1782) wrote a number of important letters, mainly about negotiations with the Indians for the sale of land, including in one instance land around present-day Pittsburgh. His letters (which bring \$500 and more) are rarer than land documents signed by him, which sell for \$100 to \$400.

One of the classic rarities among American autographs is the signature of Daniel Boone (1734–1820). Land warrants, depositions, and land surveys written in his inimitable spelling and signed by him fetch several hundred dollars. An AD of about 1780, described as having “nine lines [about seventy words] with his signature in text” (like a third-person letter), registering a land entry of 11,875 acres in “Cantuckey adjoining Hana-nighah Lincoln’s entry . . .” was sold in 1952 for \$325, reappeared in 1964, and was sold then for \$525. The only ALS publicly sold in many years was one page dated 1789 about his brother’s debts, which brought \$675.

General James Wilkinson (1757–1825), Governor of the Louisiana Territory, was involved with Aaron Burr in possibly treasonous activities on the Western frontier. His highly romantic career, which included being a notable officer in the Revolution, has fascinated collectors, and there has

been for many years a steady interest in his long and interesting ALsS, which have survived in considerable numbers. The interest of a few rich collectors has kept the Wilkinson price range consistently high, rather out of proportion to other material from the same era. At the great Thomas W. Streeter sale of Americana in 1967, eight ALsS of James Wilkinson sold in several lots for a total of \$11,300.

The signature of William Clark (1770–1838) is nearly always found on DsS regarding supplies for Indians, written around 1794 when he was in charge of Indian affairs. These sell for around \$200. Although Clark lived to be sixty-eight and was long involved in governmental positions on the frontier, his letters are very rare. Even rarer are those of his companion on the great exploring expedition, Meriwether Lewis (1774–1809), not surprising perhaps since Lewis was only thirty-five years old when he died of gunshot wounds suffered on the Natchez Trace. It has never been determined whether Lewis's death was murder or suicide. An ALS written by Lewis in his surprisingly small and delicate hand is certainly worth \$2,500 or more. Short ADsS and DsS are somewhat more common; they are generally inventories, receipts, or appointments signed by him as governor and commander in chief of the Louisiana Territory. They sell for around \$1,000.

A true American folk figure is David Crockett (1786–1836). An ALS of his will bring \$750 to \$1,000. It must be admitted that most of them are not very interesting. A free-franked envelope signed while he served in Congress as representative from Tennessee, 1827–31 and 1833–35, sells for around \$200. Autographs clipped from these envelopes are worth \$50 to \$100. Of the other heroes of the Texas Alamo, James Bowie (1796–1836) is almost unknown in any kind of autograph; William Barret Travis (1809–36) is occasionally found in DS form at around \$250 to \$500. As in many phases of Western Americana, there is a local regional market in manuscript Texana: Signers of the Texas Declaration of Independence, for example, are collected in sets. The two figures of early Texas history most notable on the national scene, then and now, have been Stephen F. Austin (1793–1836) and Samuel (“Sam”) Houston (1793–1863). Both of them are relatively plentiful in autograph form, especially Houston. An Austin ALS of good Texas history content brings about \$500 to \$750. DsS, which are generally documents relating to Texian (as it was then spelled) financial affairs, sell for \$100 to \$200. Houston ALsS of the period of the Texas Revolution (1836) bring up to \$1,000. Military letters of the decade of Texian independence (1836–46) sell for around \$500 to

José de Gálvez

G. A. Custer.

Clark

John C. Frémont

Daniel Boone

Geo. Croghan

David Crockett

Simon Kenton.

Sam Houston

James Wilkinson

Nelson A. Miles

Philip Kearny

Meriwether Lewis

The American West: José de Gálvez, George Armstrong Custer, George Rogers Clark, John C. Frémont, Daniel oBone, George Croghan, David Crockett, Simon Kenton, Sam Houston, James Wilkinson, Nelson A. Miles, Philip Kearny, Meriwether Lewis.

\$750. Houston lived until the Civil War—he opposed Texas' entry on the Confederate side—and his letters from that period are much more numerous and can often be bought for under \$100.

Typical of the Texan heroes who are little known outside that region is James Walker Fannin (1804–36), whose letters are much sought by collectors there. They are rare, and even routine material will sell for above \$250. A fine letter to Major Belton, another name notable in Texas, mentioning preparations for meeting the Mexicans at the Alamo sold for \$775.

The spectacular John Charles Frémont (1813–90) has never been any more a favorite with autograph collectors than he was with American voters when he ran for President in the campaign of 1856. His ALsS sell for \$75 to \$100, unless they are about his Western travels or his court-martial in 1848; then they are in the \$200 to \$250 range. The letters of his wife Jessie Benton Frémont (1824–1902), who made her living as an author after the debacle in their fortunes, are extremely plentiful (under \$50).

The signature of Christopher “Kit” Carson (1809–68) is very rare. He was Indian agent at the Ute Agency in Taos, New Mexico; the few DsS known originated from his position there and sell for around \$350.

Journals or series of letters describing the transcontinental trip in the first half of the nineteenth century are known as “overland narratives,” and they have always been, in manuscript or printed form, a key class in the collecting of Western Americana. Most of these resulted from the California Gold Rush of 1848/49. At one time a really amazing number of these overland narratives were on the market; because they have been collected by university libraries, the supply is running low. The authors of the overland narratives are almost never persons of note—the manuscripts are sold by category, not by name. Examples are:

Wing, Stephen. AMs journal of experiences in the California gold fields, titled *Gleanings in California*, 1852–60. Over 500 pages. Accompanied by eleven ALsS from Wing to his family in Massachusetts and three untitled lectures by Wing on his experiences. Unpublished. [Sold in 1964 for \$2,950.]

Hill, Jasper S. Series of twenty-five ALsS written from various California mines, 1849–53, together ninety-three pages. [Sold in 1963 for \$750.]

Single letters from the California mines are not so much in demand; they often sell for under \$50. That was the price recently for a most amusing letter from a California prospector, dated 1850 and addressed to his parents in the East, describing California and his prospects there, and asking them to select a wife for him and send her out to California.

Some of the Western letters are written on “lettersheets,” which were four-page (two joined leaves) blank stationery of various sizes, but usually quarto or octavo, with a lithographed view at the head of the first page. The views are of Western scenes, often cities such as San Francisco.

Letters written on these lettersheets are extremely desirable. A seven-page letter signed by a Gold Rush miner named Charles, last name unknown, to his brother was written in part on a rare lettersheet imprinted with four vignettes depicting the life of a miner. The letter itself described the mining process, with drawings of tools in the text. It was dated 1852. Although this is rather late for a Gold Rush letter, the unusually interesting content and the lettersheet caused it to sell for \$350, despite the anonymity of the writer.

Gold Rush letters are also found written in "Gregory's Express Pocket Letter Books," a patented stationery invention of the time, about the size of a modern address book, containing various pieces of almanac-type information and sometimes road maps and blank pages for writing home. A single letter of the same Jasper Hill mentioned above, written from Nevada City, California, twenty-five pages in length (1851), sold for \$110.

Generations of American military men got their training in the Indian wars of the West. Many of the leaders in the Civil War served beyond the Mississippi; they will be discussed in the section dealing with Civil War generals. A few military men are associated completely with the West. General George Armstrong Custer (1839–76) is most famous for his Western exploits and death, although he also served on the Union side in the Civil War. Custer letters are not especially rare but are always in great demand. An ALS sells for around \$300 if it is from his early life or the Civil War; letters about his Plains experiences are worth closer to \$500. Quite a lot of Custer endorsements on military requisitions are found (\$100). Carte-de-visite photographs sell for around \$100.

The New York Public Library owns a famous Custer forgery, long accepted as genuine and extremely convincing in appearance. Written in pencil on bloodstained paper riddled with bullet holes, it was supposedly sent out by Custer from his last battleground at the Little Big Horn. Addressed to his friend Major Reno, it reads in part: "For God's sake send help. I am surrounded and can't break through . . . Hurry." This "last message of Custer" was sold to a prominent collector many years ago for \$350 and was preserved by him in a silk-backed, velvet-mounted levant morocco case.

The American Indians had not developed a written language, so no manuscript material by them exists to be collected. The whites taught a few Indian chiefs to sign their names. Both Sitting Bull and Geronimo, after capture, learned to print their names on cards, which they sold to

tourists at "Wild West" shows. In order to collect American Indian material it is necessary to collect the letters of traders, soldiers, missionaries, and other whites who had contact with them. An ALS by one John Clum, a United States Indian agent during the 1870s, recently sold for \$110, described the arrest of the Apache chief Geronimo, who had been conducting bloody raids on the American settlements in the Southwest.

No shortage exists of letters by William F. Cody, "Buffalo Bill" (1846-1917). The best letters are those from his scouting days; they sell for \$75 to \$100. Those from his long career as performer are really part of theatrical history; they often sell for less than \$50. Numerous signed or inscribed photographs of Cody in his full Western regalia are sold for \$50.

Even Western notables on the wrong side of the law are collected. An ALS from Frank James about Jesse James (1847-82), written in 1903, sold for \$600; and for \$400 a collector got an ALS written from prison regarding his parole by another desperado, Cole Younger (1844-1916).

"Western Americana" collecting extends to the era of the Alaska Gold Rush of 1897/98. Good Alaska letters are desirable, even when the writer and his correspondent are otherwise unknown. Two ALSs written in 1898 by one W. G. A. Miller to his wife and daughter, describing life at Dawson, Yukon Territory, immensely long (sixty-five pages altogether!), sold for \$300. A letter by Jack London, who was also there, would be very valuable indeed.

Finally, a word may be said about the manuscripts of a writer whose fictional works helped form the current American view of the West: Zane Grey (1875-1939). The beginning collector may be interested in some notes on the sales of manuscripts (complete stories or novels) by this influential American writer. It is not often that complete manuscripts of fictional works can be obtained for such modest prices:

AMs *Out of the West*, 383 leaves: \$350

AMs *Under Western Stars* (one of his best-known works), 420 leaves: \$375

AMs *The Short Stop*, 135 pages, sold in 1951 for \$11; in 1964, for \$525.

One of the peculiarities of the above list is that all the manuscripts were written in pencil.

9 Military and Naval History

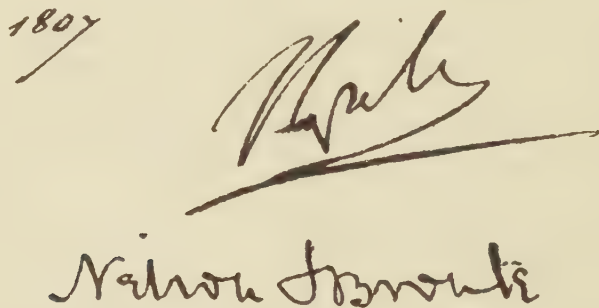
NAPOLEON

THE EMPEROR NAPOLEON I (1769–1821) may well have signed his name more often than any other man who ever lived. The Napoleonic legend is rich in stories of his habit of dictating to two or three secretaries at once, of carrying on an immense correspondence out of his traveling coach, and overwhelming Europe not only with his sword but also with his pen. Orders, decrees, letters, endorsements, annotations, receipts, marriage banns—all were signed with his famous scrawl. Editors of his correspondence have been swamped with manuscripts; no published edition approaches completeness.

For the autograph collector all this is to the good; the emperor, his family, marshals, and courtiers are all eminently collectible. The last two decades have been a windfall, too, for collectors of Napoleonic manuscripts. A number of huge groups of material have come on the market: the papers of Jean Duc de Cambacérès (1753–1824), arch-chancellor of the

Empire, were sold at auction, as were those of Joseph Fouché, Duc d'Otrante (1763–1820), minister of police; Moritz Graf von Dietrichstein, tutor of Napoleon II; and other members of the Napoleonic circle. Many of these collections have been enormous in bulk. The letters of Dietrichstein to the Empress Marie Louise about his pupil numbered 852 ALsS. The Archives of the Montenuovo family, descendants of Marie Louise's second (morganatic) marriage to Graf Neipperg (italianized Montenuovo), discovered in 1957, contained more than eight thousand letters addressed to the empress by her friends and relations, and Marie Louise was on the Napoleonic stage for only the last four years of the Empire. Although a large portion of the Montenuovo papers and some other collections have been commandeered by various state archives ("preempted" is the bureaucratic word), enough material has reached public or private sale to make our era a happy one for collectors of Napoleon, and on the whole to keep prices reasonable.

Napoleon's handwriting was frightful. Stories of its illegibility are legion. One of the best concerns a letter written by the emperor from Lyons, on his return from Elba at the beginning of the Hundred Days, to Marie Louise, then in Vienna, asking her to rejoin him. The letter was delivered not to the empress but to the Congress of Vienna, where the allied ministers puzzled over the intercepted message, trying to make out a scrawl no one could read and each in turn deciphering a word until they were able to grasp the meaning. In addition, the famous Napoleonic impatience was responsible for an extraordinary incompleteness of words and for inkblots, false starts, and general messiness. Napoleon's autographs, although fascinating, are not beautiful.



1807

Nelson

Napoleon's signature as Emperor. The signature of his opponent Lord Nelson written with the left hand.

His signature developed in reverse fashion: it became shorter. His first signature, used on letters and documents during the late 1790s, was "Buonaparte." This is usually found on printed stationery headed "République Française. Armée d'Italie." It is rare and much wanted by collectors. LsS and DsS with this signature are worth \$300 to \$500. After he became First Consul (Christmas Eve, 1799), he frenchified his name into Buonaparte. LsS and DsS of this period are worth around \$200. After he became emperor (2 December 1804), his signature was supposedly Napoleon in the fashion of other reigning monarchs; actually, it was "Napole" most of the time, or "Nap," and finally only a capital "N." The full signature is very rare and very desirable, worth upwards of \$1,000. There is a very broad price range on the shorter autographs; depending on content, they may sell anywhere between \$100 and \$500.

All the above prices are for LsS or DsS. ALsS by Napoleon are extremely rare from any period of his life. It is instructive to know that, between 1955 and 1970, the principal auction houses in London and New York sold 1,047 LsS and 6 ALsS. In the same period 73 DsS were sold and 109 autograph endorsements. The prices of these ALsS ranged from \$375 (to his uncle, Cardinal Fesch, but of very minor content) to \$5,000 and more for good letters.

The famous endorsements are sometimes fifteen or twenty words in length and often of great interest. Those sold in recent years have included an endorsement approving a monument in honor of Joan of Arc (\$250) and another written on the list of officers who followed Napoleon from Elba (\$500).

More than most historic personages, Napoleon was the center of a huge circle of famous relatives, generals, and courtiers, most of whom have attracted collectors because of their connection with the emperor.

The emperor's son Napoleon II (1811–32) never actually reigned and was known by his Austrian title of Duc de Reichstadt during his short lifetime. Devoted Bonapartists and playwrights have called him "L'Aiglon," "the eaglet." His letters were usually signed "Franz," as he was forbidden by his Austrian relatives to use his French name. They are very rare (\$500). DsS and pages from his exercise books used in the schoolroom are somewhat commoner.

Collecting the signatures of each of Napoleon's close relatives used to be a popular area of specialization. Handsomely bound albums labeled "The Buonaparte Family" or, better, "The Imperial Family," containing the

[illegible]

signature of each of the following persons, still occasionally come on the market, and there is also steady interest in buying single letters and documents.

Napoleon's Relatives

(With their degree of relationship to the Emperor, and the price range of an ALS.)

Carlo Buonaparte (1746–85), father: \$100

Maria Letizia Buonaparte (1750–1836), mother: \$100

Called Madame Mère, she usually signed only “Madame.”

Josephine Tascher de la Pagerie (1763–1814): \$150 to \$200

Vicomtesse Beauharnais, empress, his first wife, divorced 1809.

Marie Louise (1791–1847): \$75

Archduchess of Austria, his second wife. Created Duchess of Parma, Piacenza, and Guastalla, 1816. Reigned there until 1831.

Eugène Beauharnais (1781–1824): \$50 to \$75

Stepson; created Prince d'Eichstadt and Duc de Leuchtenberg 1817. He was Napoleon's viceroy of Italy from 1805, and his correspondence in that position was extensive.

Hortense Beauharnais (1783–1837): \$100

Stepdaughter and sister-in-law, wife of his brother Louis. Letters are scarce.

Joseph Bonaparte (1768–1844): \$75 to \$100

Brother; King of Naples (1806–8) and of Spain (1808–13). Called himself Comte de Survilliers (1815–32). From 1815 to 1841, Joseph lived in the United States, mainly at Bordentown, N.J., and participated in New York life.

Lucien Bonaparte (1775–1840): \$100

Brother, who played an important role in the early French career of Napoleon as President of the Council of Five Hundred, but later quarreled with him. Created Prince de Canino by the Pope in 1814.

◀ A paragraph in Napoleon's famous hand taken from a letter dated Cairo, 25 July 1798, to his brother Joseph on the situation in Egypt.

Elisa Bonaparte (1777–1820): \$50 to \$75

Sister; she married Felice Bacciocchi (1762–1841) and was created Princess of Lucca and Piombino in 1805 and Grand Duchess of Tuscany in 1809. Letters are scarce.

Louis Bonaparte (1778–1846): \$75 to \$100

Brother; King of Holland (1806–10). Forced by Napoleon to abdicate, he called himself Comte de St. Leu after 1810. Husband of Hortense.

Pauline Bonaparte (1780–1825): \$100

Sister; created Princess of Guastalla in 1806. Her first husband was General Charles V. E. Leclerc (1772–1802), whose letters are collected because he was an important figure in the French Revolution (an ALS around \$50). Her second husband was Prince Camillo Borghese (1775–1832).

Caroline Bonaparte (1782–1839): \$50 to \$75

Sister; wife of Marshal Joachim Murat. After 1815 she called herself Countess Lipona, an anagram of “Napoli.”

Jérôme Bonaparte (1784–1860): \$100

Brother; created king of Westphalia in 1807. His first wife was an American, and from them descend the “American Bonapartes,” who included a United States attorney general.

These are the Bonapartes of the first (Imperial) generation. The collector interested in the clan will have to know their genealogy as given above, in order not to confuse them with their numerous children, who often had the same Christian names as their parents. Later generations of the family have been extremely distinguished and have included a notable ornithologist, an important philologist, and a leading Freudian psychiatrist.

The twenty-six military men who were Napoleon's marshals are a “set” whose autographs were much collected in the past. Today a collector can still form a set without too much difficulty—or expense—with certain reservations: he will probably have to be satisfied with an LS or DS in some cases; he will have some trouble with one or two marshals, notably Lannes de Montebello (generally thought the hardest to find) and Prince Poniatowski; and he will find it almost impossible to get some of the marshals' autographs *as* marshals. Poniatowski, for example, was created marshal 17 October 1813 and drowned after the Battle of Leipzig (“Battle of the Nations”) on 19 October 1813.

The titles of nobility granted by Napoleon to various marshals are included in the following list, along with the dates he created them. Generally—but only generally—speaking, the marshals signed only their civilian titles after being ennobled: “Ponte Corvo,” “Ragusa,” and so on, but there are numerous exceptions to that rule. These titles have been sanctified by passing time, but during the Napoleonic era they were regarded by contemporaries as second rate, if not downright spurious, and their holders as *arrivistes*. Consequently, they were constantly changing and many of them were quite impermanent. The collector of Napoleonic autographs will want to study this list carefully, in order to recognize the marshals among a host of First Empire titles.

Napoleon's Marshals

(With price of typical ALS with military/historical content. An asterisk [*] indicates Marshal of France of the first creation, 19 May 1804. Dates are given for the creation of the others.)

- ° **Charles P. F. Augereau** (1757–1816): \$35
Created Duc de Castiglione 26 April 1808.
- ° **Louis Alexandre Berthier** (1753–1815): \$75 to \$100
Created Prince de Neuchâtel and Valangin 15 March 1806; Prince de Wagram, 31 December 1809. Berthier was Napoleon's Chief of Staff. His letters, particularly LsS, therefore survive in great numbers as he had to sign many military documents. Their general level of interest is high.
- ° **Jean Baptiste Bernadotte** (1763–1844): \$50–\$75
Created Prince de Ponte Corvo 5 June 1806; became Crown Prince of Sweden 21 August 1810; ascended the Swedish throne as King Charles XIV on 18 February 1818. His letters as a Napoleonic marshal are on the whole more interesting than those he signed as King of Sweden.
- ° **Jean Baptiste Bessières** (1768–1813): \$35
Created Duc d'Istrie 28 May 1809.
- ° **Guillaume Marie Brune** (1763–1815): \$50 to \$75
Created Count 1 March 1808.
- ° **Louis Nicolas Davout** (1770–1823): \$50
Created Duc d'Auerstadt 2 July 1808; Prince d'Eckmühl 28 November 1809. Davout was Minister of War during the Hundred Days.

Laurent Gouvion St. Cyr (1764–1830): \$35

Created Marshal 27 August 1812; Count 3 May 1808.

Emmanuel de Grouchy (1766–1847): \$75

Created Marshal 17 April 1815; Count 28 January 1809. His most interesting and important letters are—as every Napoleon and military enthusiast will know—those explaining his conduct at Waterloo. These were often written long after the event and of course sell for much more than the typical letter.

* **Jean Baptiste Jourdan** (1762–1833): \$35 to \$50

Created Count 1 March 1808.

* **François Christophe Kellermann** (1735–1820): \$50

Created Count 1 March 1808; Duc de Valmy 2 May 1808.

* **Jean Lannes** (1769–1809): \$50 to \$75

Created Duc de Montebello 15 June 1808.

* **François Joseph Lefèbvre** (1755–1820): \$40

Created Count 1 March 1808; Duc de Dantzig 10 September 1808.

Jacques Macdonald (1765–1840): \$25 to \$35

Created Marshal 12 July 1809; Duc de Tarente 9 December 1809. Macdonald negotiated with the Allies for the abdication of Napoleon, and some important letters relating to that episode have been sold.

Auguste Marmont (1774–1852): \$50 to \$75

Created Marshal 12 July 1809; Duc de Ragusa 28 June 1808.

* **André Masséna** (1758–1817): \$75 to \$100

Created Duc de Rivoli 24 April 1808; Prince d'Essling 31 January 1810.

Bon Adrien Jeannot de Moncey (1754–1842): \$35 to \$50

Created Duc de Conegliano 2 July 1808.

* **Adolphe Edouard Mortier** (1768–1835): \$35

Created Duc de Treviso 2 July 1808.

* **Joachim Murat** (1767–1815): \$100 to \$200

Created Prince 1 February 1805; Grand Duc de Berg 15 March 1806; King of Naples 1 August 1808.

Nicolas Charles Oudinot (1767–1847): \$50

Created Marshal 12 July 1809; Duc de Reggio 14 April 1810.

* **Michel Ney** (1769–1815): \$75

Created Duc d'Elchingen 5 May 1808; Prince de la Moskowa 25 March 1813. Ney's has always been one of the most sought-after autographs of the period because of the romance of his life story, his command of the Old Guard at Waterloo, and his execution for treason by the French government despite the intervention of Wellington.

° **Dominique de Pérignon** (1754–1818): \$35

Created Count 6 September 1811.

Joseph Prince Poniatowski (1763–1813): \$75

Created Marshal 17 October 1813.

° **Jean Mathieu Sérurier** (1742–1819): \$35

Created Count 1 March 1808.

° **Jean de Dieu Soult** (1769–1851): \$50 to \$75

Created Duc de Dalmatie 28 June 1808.

Louis Gabriel Suchet (1772–1826): \$35

Created Marshal 8 July 1811; Count 24 June 1808; Duc d'Albufera 3 January 1813.

Claude Victor (1766–1841): \$50

Created Marshal 13 July 1807; Duc de Belluno 10 September 1808.

Other notable Napoleon aides include the following:

Armand A. L. de Caulaincourt, Duc de Vicence (1772–1827): \$75 to \$100

His autograph is especially sought because he was French ambassador to Russia in the ominous days before the invasion and because he wrote memoirs that are among the most noteworthy of the Napoleonic age.

Henri J. G. Clarke (1765–1818), Duc de Feltre: \$35 to \$50

Because he was Minister of War from 1807 to 1814, his autograph is particularly common, which is not to say that it is not often found on documents of great interest. Under the Bourbons he was again Minister of War and was created a marshal. The desirable Feltre autograph is that dated before 1815. He was, incidentally, of Irish descent, as Marshal Macdonald was of Scottish, which accounts for these unusual names for French officers.

Joseph Fouché, Duc d'Otrante (1763–1820): \$50

Fouché was Minister of Police at intervals between 1799 and 1815, and as such had an awesome reputation among his contemporaries. A mass of his private papers, consisting mainly of original ADfS of letters were sold at auction 1960.

Anne J. M. R. Savary, Duc de Rovigo (1774–1833): \$75

Rovigo was head of the Secret Service, and was also involved in the murder of the Duc d'Enghien in 1804.

Charles Maurice de Talleyrand-Périgord, Prince de Bénévent (actually Benevento in Italy) (1754–1838): \$150

LsS of Talleyrand are not difficult to find (around \$50) but good ALsS are not plentiful despite his long and extraordinary career.

One of history's greatest dramas was the incarceration of Napoleon on the bleak island of Saint Helena. An entire series of manuscripts relates to Napoleon at Saint Helena—one might almost say that period of his life is in itself a field of collecting. A few years ago an 1816 DS by Earl Bathurst, the original warrant authorizing Sir Hudson Lowe to detain and keep "Bonaparte" at Saint Helena, was sold for \$600. The logbook of Admiral Sir Pulteney Malcolm, kept on board HMS *Donegal* during the period when he was commander in chief of the Saint Helena station, was sold for \$1,100.

Sir Hudson Lowe (1769–1844), Governor of the Island of Saint Helena, was the keeper—and tormentor—of Napoleon on that rock and the villain of the drama. He refused to refer to Napoleon by his imperial title—"I have no cognizance of any emperor on this island," he said. Lowe was subjected to great criticism after the emperor's death, and was constantly trying to justify himself. A very fine letter written 6 May 1821, the day after Napoleon's death, describing that event, was sold some years ago for \$400. Numbers of Lowe's letters mentioning Napoleon, usually denying ill-treatment of the emperor, have been sold at prices around \$100.

Napoleon was accompanied to Saint Helena by a whole French retinue, most of whom were more faithful than helpful. This oddly assorted group kept diaries and memoranda and wrote voluminous letters, some of them concerning possible escape, which had to be smuggled off the island. In recent years ALsS have been sold of Comte Henri Gratién Bertrand (1773–1844), Comte Charles de Montholon (1783–1853), and Baron Gaspard Gourgaud (1783–1852), all of whom were at Longwood House. Their letters about Napoleon sell for around \$100 each.

All these people realized that they were taking part in important events, and they preserved their papers. Some of this material is of the most extraordinary length, possibly because there was little to do on Saint Helena but write. An ALS of Comte Emmanuel de Las Cases (1766–1842) to whom Napoleon dictated his memoirs was sold for \$1,500. It was the corrected draft of a letter to Sir Hudson Lowe protesting his treatment of the emperor, and was thirty-two pages long.

Barry Edward O'Meara (1786–1836) was one of the five physicians who attended Napoleon on Saint Helena; he was sent away for establishing contact with Lucien Bonaparte. His ALsS about Napoleon's health bring about \$250.

At Elba and especially at Saint Helena, Napoleon received numerous

visitors in audience, usually English. They appear always to have made notes on their audiences or written lengthy accounts to their friends and relatives. A great many of these have come on the market. An average price is difficult to give, but a number of good accounts have sold for under \$1,000.

Both literary and historical figures have often inspired relic collectors. These include Byron, Keats, and Shelley, among literary men—enough of their hair has been sold to stuff many mattresses—and among historical figures Washington, Lincoln, and Napoleon. Relics are often sold at autograph sales, although they have little to do with serious autograph collecting. Relics of Napoleon are especially ubiquitous. In very recent years those sold have included an authenticated fragment of the Emperor's nightgown (\$190) and a very small quantity of his tobacco (\$50). His hat and sash, which he had presented to his librarian on Elba, sold in 1967 for \$3,400. When the lot came back on the block in 1969 there was vigorous bidding on behalf of two great names of the French liquor industry, Messrs. Moët et Chandon and Courvoisier. As the result of a salesroom duel, \$30,850 was paid for these Napoleonic memorabilia.

Napoleon's greatest adversary, Arthur Wellesley, first Duke of Wellington (1769–1852), must have signed his name nearly as much as Napoleon. His letters are not rare nor are they likely to become so. His popularity with collectors is by no means on the increase. Naturally, letters of war date (before 1815) are the most desirable. After the Napoleonic wars Wellington became a statesman (Prime Minister, 1828–30), and his later autographs are very plentiful. An ALS of the war period, unless of very great consequence, above all relating to Waterloo, sells for \$100 to \$150. Letters of the Waterloo period near the date of the battle, 18 June 1815, can sell for \$500 to \$1,000. Routine communications of the postwar era can often be had for under \$25.

All things considered, the autograph of Lord Nelson, another great adversary of Napoleon, is not so rare as the collector might expect. Although depicted in the motion pictures as a young hero during the Napoleonic wars, Horatio, Viscount Nelson (1758–1805), was actually forty-seven at the time of his death at Trafalgar and had behind him a long career as a sailor. Nelson lost his right arm at the Battle of Tenerife in July 1797. He learned to write quite well with his left hand, but the two hands are extremely distinctive: the normal hand slants strongly to the right; the left hand has a backward slant. He was created Duke of Bronte (correctly

Brontë) in the Kingdom of Sicily in 1799 for having rescued the royal family of that island from Napoleon, and after that year his usual signature was "Nelson & Brontë." An ALS of good content by Nelson, written during the Napoleonic wars, is worth \$750 to \$1,000. Letters of earlier date are usually under \$500. Nelson is always in demand by collectors.

Nelson's name is forever associated with that of Emma Lyon, Lady Hamilton (1761?–1815). Her letters are rare and sell for \$300 to \$400 or more. Incidentally, the letters of her distinguished—if often ignored—husband, Sir William Hamilton (1730–1803), one of the greatest of English art collectors, are extremely interesting (around \$50 to \$75 when concerned with artistic matters).

LATIN-AMERICAN MILITARY MEN

The great "Liberators" of South America and famous military men of Latin-American history have not been the goal of many autograph collectors in the United States. They are very much collected in their native countries, and it appears that most of the material coming on the market in the United States is absorbed by Latin-American collectors. Most of the "Liberators" are not particularly rare in autographic form, although the collector will probably have to be content in many cases with an LS rather than an ALS. The number of manuscripts relating to military movements and engagements that has been preserved is quite amazing. Latin-American scholars have been extremely diligent in seeking out and recording the letters and documents of their heroes, and with government assistance have published enormous folios containing thousands of such letters and documents from each great man. The interested collector will find such works useful in studying the background of any manuscript he purchases. Listed here are a few of the more famous names in this field, with the price of a typical ALS, which is nearly always of military content:

Simón Bolívar (1783–1830): \$1,000 to \$1,500

Called in Latin America "El Libertador," and by far the most sought by autograph collectors. LsS sell for around \$500, although those addressed to his fellow revolutionaries such as Antonio José de Sucre easily sell for over \$1,000. Bolívar's autograph is not rare.

Benito Juárez (1806–72): \$300 to \$400

LsS and DsS from his five terms as president of Mexico are much more common, and bring between \$50 and \$150.

Bernardo O'Higgins (1778–1842): \$300 to \$400

LsS and DsS from the period of his dictatorship of Chile, 1817–23, are about \$150.

Daniel F. O'Leary (1800–1854): \$50 to \$75

Agustín de Iturbide

José A. Páez

Benito Juárez

Ant. López de Santa Anna

Simón Bolívar

J. J. Flores

Mig^l Hidalgo

Latin American figures: Augustín de Iturbide, José Antonio Páez, Benito Juárez, Antonio López de Santa Anna, Simón Bolívar, J. J. Flores, Miguel Hidalgo.

O'Leary was an Irish-born aide of Bolívar. His memoirs and letters have been published in Caracas in no fewer than thirty-two volumes.

José Antonio Páez (1790–1873): \$200 to \$300

Antonio López de Santa Anna (1795?–1876): \$500

Santa Anna is of especial interest to American collectors, as it was he who stormed the Alamo from Mexico during the Texas Revolution of 1836, only to be defeated the same year by General Sam Houston. One of his several periods of exile from Mexico was spent in the surprising locale of Staten Island. The most common form of his autograph is a DS mortgage bond; some signed in the United States sell for around \$50 or less.

José de San Martín (1778–1850): \$500

Quite rare, at least on the United States market.

Francisco de Paula Santander (1792–1840): \$75 to \$100

Antonio José de Sucre (1795–1830): \$300 to \$400

FIRST WORLD WAR

The collector seeking an area of specialization in which supply is adequate and the prices at present very modest need look no further than autographs of the First World War. For a few years after the war, collecting the autographs of the major figures was very popular, and good prices were realized. Interest began to decline in the late twenties and the field has never recovered. This may be easily illustrated by reference to nearly any recent catalogue. At the sale of the huge collection of the Rev. Cornelius Greenway, mentioned earlier, a mass of 485 letters and other signed items by many of the principal figures of the War was divided into 14 lots. All 14 of these together sold for only \$220, or about \$.50 a letter, although included were good autographs of Pershing, Rickenbacker, Foch, Pétain, Weygand, Smuts, Mannerheim, Kerensky, and many other notables of the 1914–18 period. Here are some of the available autographs, with the price of a typical ALS of war date:

Georges Clemenceau (1841–1929): \$25

Signed photograph: \$25.

Ferdinand Foch (1851–1929): \$30 to \$40

A high price was recently brought by a Foch AMsS, \$450, but it was a victory statement addressed to his officers and dated 12 November 1918! Although possibly it was a fair copy written out by Foch, the price shows that very important manuscripts of the First World War still sell for relatively small amounts.

Joseph Gallieni (1849–1916): \$10 to \$20

Henri Gouraud (1867–1946): \$10 to \$20

Of special interest because of his command in the Dardanelles.

Paul von Hindenburg (1847–1934): \$75 to \$100

Difficult to get in ALS. TLsS are around \$50.

Joseph J. C. Joffre (1852–1931): \$20 to \$30

H. H. Kitchener (1850–1916): \$25

Kitchener wrote excellent, outspoken letters throughout his long military career. The most desirable are those from his service on the General Gordon Relief Expedition (1884–85).

Erich Ludendorff (1865–1937): \$30 to \$40

John J. Pershing (1860–1948): \$100

Hard to get.

Manfred Freiherr von Richthofen (1892–1918): \$500 to \$750

The exception to the rule. His signature is rare and extremely expensive on anything. Signed photographs are usually the only items available: \$300 up. A picture postcard of Richtofen in hunting attire, signed with an eight-line inscription, recently brought \$500.

Grigori Efimovich Rasputin (1871?–1916): \$500

About the only form in which Rasputin is ever available is an ANS fixing one of his numerous appointments with petitioners.

Jan Christiaan Smuts (1870–1950): \$50 to \$75

Wilhelm II (1859–1941): \$50 to \$75

From his exile in Holland the Kaiser sent out innumerable letters, many in English; they are much less desirable than letters before 1919. DsS of the war period are worth only \$15 to \$20; signed photographs, around \$50.

SECOND WORLD WAR

Whereas the First World War is at a low point among collectors, the Second World War is certainly at a peak—the overall level of prices is much higher than that of the earlier period. Unusual material brings astonishing prices at public sales. The AMs log kept by Capt. Robert A. Lewis, copilot of the *Enola Gay*, the United States B-29 that dropped the atomic bomb on Hiroshima in 1945, was sold in 1971 for \$37,000. Lewis had written the log in ink and pencil—in the dark—on the back of a War Department form. The style was described at the time of the sale as “deadpan.” For example:

Then, in about fifteen seconds after the flash, there were two very distinct slaps on the ship . . . that was all the physical effects we felt. We then turned the ship so we could observe results, and there in front of our eyes was without a doubt the greatest explosion man has ever witnessed.

Presidents Truman, Eisenhower, and Kennedy left manuscripts relating to their experiences in the Second World War, which will be discussed in the chapter on the autographs of the Presidents.

Many years before his death there was already a strong market for letters and manuscripts by Sir Winston S. Churchill (1874–1965). Any collector of autographs of the Second World War will want good Churchill

material. However extraordinary his diverse talents, letter writing was apparently one field in which Churchill did not excel—it is difficult to get a truly interesting Churchill letter. Since he is recently dead, it is possible that a great many more—and more interesting—letters will come onto the market. Probably the most interesting sold thus far have been those dealing with his experiences in Africa (1898–99). An ALS from the prison camp in Pretoria, where he had been taken after capture by the Boers, concerning his imprisonment and the unlikelihood of release before the end of the war, was sold at the top of the market soon after his death for a record \$2,100. A Churchill ALS now sells for around \$400 if it is from the earlier period of his life (before the First World War), around \$300 from the later period. LsS of good content are worth \$150 to \$200. Signed photographs bring about \$250 if from the Second World War period. Signed menus and programs bring about \$100 to \$200.

The autograph of Benito Mussolini (1883–1945) is quite plentiful. AMss of articles from his career as a journalist sell for around \$250. An ALS is about \$200; LsS are of course less expensive. As is well known, Mussolini loved to be photographed, and signed photographs of various poses and sizes can be bought for under \$100. A real curiosity is Mussolini's passport that he used during the celebrated 1922 "March on Rome." Containing his photograph of course, it was signed twice by the dictator, once across the photograph. It had previously been part of the collection of Ian Fleming, creator of "James Bond," who had had it bound in a "gilt-lettered black cloth case fitted within a silk-lined black and gilt morocco case, stamped on the upper cover with the crest and motto of Ian Fleming" (\$3,000 in 1972).

Adolf Hitler (1889–1945) is difficult to find in ALS form and still more difficult to find in the form of a letter that says anything. Hitler hated writing; his "success" was, after all, based on his use of the spoken word. The usual Hitler autograph letter signed is a birthday or holiday greeting on a card, really a short note often of only two or three lines. Even these are worth between \$300 and \$500. A true ALS of Hitler, especially from either early or very late in his life, might bring several times as much. DsS by Hitler are relatively common, since as head of state he signed many commissions and orders. Collectors like these because they are generally decorative—not to say garish—in appearance, heavy with Nazi eagles and other symbols and handsome seals, and laid in leather folders. Their price has varied recently between \$250 and \$350, one dated 15 March 1945 selling for \$500. Signed photographs are difficult to find. Probably the best ever sold was offered at a Charles Hamilton auction in 1966—a 1923

group photograph of the major Nazi defendants of the Munich “Beer Hall Putsch,” signed by Hitler, Ernest Roehm, Erich Ludendorff, and five other early Nazi party members (\$1,100).

Other Nazi leaders are:

Martin Bormann (1900–?)

Several LsS of a routine nature have been on the market at under \$100. Since Bormann was responsible for much of Hitler’s personal business, it is likely that some interesting material will turn up whether or not Bormann himself does.

Karl Doenitz (1891–)

Admiral Doenitz occupies a special place in collectible Nazi autographs. He became German head of state for the first week in May 1945, after the death of Hitler, and as such signed a good number of DsS. They sell for around \$250; earlier material from his naval career is less expensive. Like all Nazi leaders, he is very difficult to find in ALS or even TLS form.

Adolf Eichmann (1906–1962)

A single ALS of Eichmann’s, written from prison shortly before his execution, was sold at auction for \$1,000. Since his was one of the great show trials of history, there will undoubtedly be more material on the market; it is reasonable to suppose that everyone involved kept records.

Walther Funk (1890–)

As president of the Reichsbank he signed many documents (\$25 to \$50). Signed photographs are worth around \$25.

Joseph Goebbels (1897–1945)

Not easy to get in any form, with the exception of signed photographs (around \$100). Even an LS is worth \$250 or more.

Hermann Göring (1893–1946)

DsS have been known to sell for as much as \$400. ALsS and even LsS are extremely rare. Signed photographs are worth around \$100 to \$200.

Rudolf Hess (1894–)

TLsS sell between \$100 and \$200, signed photographs around \$100.

Reinhard Heydrich (1904–42)

Very rare; a TLS \$250.

Heinrich Himmler (1900–45)

Probably the easiest Nazi leader to find in autograph. Around \$35.

Alfred Jodl (1892?–1946)

Important because he signed the Act of Military Surrender in 1945. DsS about \$75; signed photographs \$40.

Vidkun Quisling (1887–1945)

LsS \$100.

Joachim von Ribbentrop (1893–1946)

DsS about \$75; signed photographs \$35.

Erwin Rommel (1891–1944)

Very popular with collectors. TLS, \$250; PcS, \$100 to \$200; a signed photograph, \$200.

Baldur von Schirach (1907–)

TLS, \$25; signed photograph \$25; the latter are especially numerous on account of his leadership of the Nazi Youth and their much-photographed activities.

Julius Streicher (1885–1946)

DsS, \$50 to \$75.

ALLIED LEADERS

Only a short sampling will be given here. Many of the most famous military men are still alive or very recently dead; their autographic material is just now coming on the market. As a general statement on this period, it can be said that ALsS are difficult to get from the war period; TLsS and DsS, generally not too difficult; signed photographs, very numerous.

Charles De Gaulle (1890–1970)

Very difficult to find in ALS. LsS are around \$100 to \$200.

Douglas MacArthur (1880–1964)

LsS \$100; signed photographs, \$50. An ardent, not to say sizzling, love letter to his first wife was sold recently for \$310.

Sir Bernard Law Montgomery, Viscount Montgomery of Alamein (1887–)

ALS of war date, \$50 to \$75.

Admiral Chester W. Nimitz (1885–1966)

ALS of war date, \$25.

Joseph W. Stilwell (1883–1946)

ALS of war date, \$50 to \$75. Famous for his salty letter-writing style.

10 America, Colonial and Revolutionary

BRITISH NORTH AMERICA WAS RULED before 1776 by a long series of governors, lieutenant governors, lords proprietors, and other officials. These men, who changed offices frequently, were an unusually interesting group and in their ranks were some remarkable personalities: Sir William Johnson, the Penn family, Lord Dunmore, and others. Autographs of most of the officials are quite within reach of the average collector interested in early Americana, although complete sets of the high officers of a given colony may be difficult to assemble. The officials' autographs share certain characteristics: the form is nearly always a DS, as is to be expected from their officeholding; the more valuable autographs are those of the later governors because they are closer to the American Revolution and thus of more interest to American collectors; items relating to Indian lands, Indian wars, and—generally speaking—to Indians at all are more valuable than other official documents. The course of American colonial history is

such that, in fact, a large percentage of colonial material does relate to Indians.

The collector interested in colonial officials will have to keep a sharper eye on the British market than most American collectors because most of the best material turns up there.

The following list of selected names includes the *price of a typical DS in office*:

COLONIAL OFFICIALS

Sir Francis Bernard (1712-79): \$100

Governor of New Jersey (1758-60) and of the Massachusetts Bay Colony (1760-69).

Sir George Carteret (1610?-80): \$100 to \$150

Proprietor of New Jersey from 1664.

Edward Hyde, Lord Cornbury (1661-1723): \$50 to \$75

Governor of New York (1702-08). An occasional ALS, generally written before his arrival in New York and generally about his perennial money troubles, is sold at about \$100. An ALS from the City of New York would of course be much more valuable.

Thomas Dudley (1576-1653): \$75 to \$100

Governor of the Massachusetts Bay Colony (1634-50), but not in consecutive terms.

John Murray, Earl of Dunmore (1732-1809): \$200

Governor of New York (1770) and of Virginia (1771-75). Important because he was a royal governor at the time of the outbreak of Revolution, which he attempted to suppress. Some of the items he signed are of great importance in the history of the Revolution.

William Franklin (1731-1813): \$100 to \$200

Last royal governor of New Jersey (1763-76). He was the (illegitimate) son of Benjamin Franklin. His ALsS bring about \$250 to \$350 unless concerned with the Revolution; then, of course, much more.

William Greene (1696-1758): \$100

Governor of Rhode Island (1743-55), not consecutive terms.

Sir William Howe (1729-1814): \$100 to \$200

Commander in chief of the British forces in America from 1775. His brother Admiral Sir Richard Howe (1726-99) was equally important during the American Revolution. ALsS and LsS by either are important and desirable.

W^m Pepperell

P. Stuyvesant

Edwards

H. Vane

Roger Williams

Wm Johnson

H. Clinton

William Phips

Rip van Dam

Wm Penn

Caldermore

A. Spotswood

Thomas Culpeper

Some collectible men of the colonial era in American history: Sir William Pepperell, Peter Stuyvesant, Sir Edmund Andros, Sir Henry Vane, Roger Williams, Sir William Johnson, Sir Henry Clinton, Sir William Phips, Rip Van Dam, William Penn, Lord Baltimore, Alexander Spotswood, Thomas Culpeper.

Sir William Johnson (1715–74): \$100

Superintendent of Indian Affairs in British America from 1755; of great importance in the history of upstate New York and in the history of Indian relations. Johnson's autograph is always much sought. An ALS is priced at \$350 to \$500.

William Penn (1644–1718): \$750 to \$1,000

Founder of the Proprietary Colony of Pennsylvania. Penn is in a class by himself; very seldom is any Penn DS offered for under the price mentioned, and the figure may well be higher. The same is not true of his numerous descendants who were Proprietors, lieutenant governors, and governors of Pennsylvania, colony and state. ALsS of most of these may be bought for under \$100. A collection can be formed of examples from the entire dynasty, which is unique in American history.

William Shirley (1694–1771): \$100

Governor of Massachusetts Bay Colony (1741–49). Some important ALsS of his relating to the Indian wars have been sold for sums up to \$1,000.

Peter Stuyvesant (1592–1672): \$1,000 to \$2,000

Governor (actually Director) General of New Netherland (1646–64). Very rare. His signature, which was usually in its Latin form "Petrus," is found—when it is found at all—on land grants by the Dutch West India Company, which he represented in the area of present-day New York City.

Sir Henry (i.e., "Harry") **Vane** (1613–62): \$100 to \$200

Governor of Massachusetts Bay Colony (1636–37). Very difficult to get from the period of his governorship. The price given in this case is for any DS.

THE SIGNERS

From two perspectives, availability and reasonable price, this section on autographs of the Signers of the Declaration of Independence will receive much more space than is justified. The Signers are, however, unique in autograph collecting. Even the collector who has barely commenced his reading and has hardly made his first purchase will hear of them. It has long been the custom to identify these fifty-six men with the expression "The Signer" after their names in catalogues.

John Hancock John Hart
 Wm Lloyd Wm Packer
 Geo. Read Wm Hooper Sam^r Adams
 Thos Nelson Geo. Lymer
 Charles Carroll of Carroll Thos. Mifflin
 Thos M. Kean Roger Sherman Sam^r Huntington
 Wm Whipple Thomas Lynch Jun^r
 Geo Taylor Josiah Bartlett Benj Franklin
 Wm Williams Rich^d Stockton John Morton
 Oliver Wolcott Jno Witherspoon Gro. Ross
 Thos Stone Samuel Chase Rob^t Great Paine
 George Wythe Matthew Thornton
 Fran^s Lewis Jn Jefferson Menja Harrison
 Lewis Morris Aba Clark Phil Livingston
 Wm Middleton Fra^s Hopkinson Casar Rodney
 Geo Walton Canery Braxton James Wilson
 Richard Henry Lee Jno^s Heywards Jun^r
 Benjamin Rush John Adams Rob^t Morris
 Symon Hall Joseph Hewes Button Gwinnett
 Francis Lightfoot Lee
 William Ellery Edward Rutledge Jas^s Smith

The Signers of the Declaration of Independence

No other American autographs, with the possible exception of Lincoln's, have so much caught public attention. The rarity of certain Signers is proverbial; Button Gwinnett's autograph is *the* legendary rarity in American history.

Competition to buy autographs of the Signers continues active, although few indeed must be the collectors aiming at a complete set. Many of the Signers are, of course, bought for collections because they played a prominent role in the American Revolution, not primarily just because they were Signers.

In order to give the collector some idea of the comparative rarity of each Signer, the following table has been prepared from the records of auction house sales in New York and London over a twenty-year period, 1950-70. Studying it will show the collector some of the difficulties inherent in assembling sets of the Signers. No claim is made that these sales represent the complete market in Signers' autographs over that period of time. Undoubtedly, private sales by dealers to collectors were just as frequent, and there were certainly important groups of Signers' autographs handled entirely by dealers without ever coming onto the auction block. However, the table gives a good idea of what types of material may be available for each Signer and, especially how often a Signer comes up for sale at all, which is the important thing in this area of specialization.

Thomas Lynch, Jr.

Button Gwinnett

Lachlan McIntosh

The two rarest Signers: Thomas Lynch, Jr., and Button Gwinnett, and the signature of the man who made Gwinnett rare by killing him in a duel: Lachlan McIntosh.

The Signers at Auction

1950-70

	ALS	LS	ADS	DS, including checks	Franks endorsements
John Adams (1735-1826) Massachusetts Bay	131	19	5	20	13
Samuel Adams (1722-1803) Massachusetts Bay	12	3		20	
Josiah Bartlett (1729-95) New Hampshire	57	2	1	8	1
Carter Braxton (1736-97) Virginia	11		2	2	
Charles Carroll (1737-1832) Maryland	23	2		22	1
Samuel Chase (1741-1811) Maryland	8			3	2
Abraham Clark (1726-94) New Jersey	1		6	2	
George Clymer (1739-1813) Pennsylvania	21		2	2	
William Ellery (1727-1820) Rhode Island	12	1	3	2	1
William Floyd (1734-1821) New York	7		4		
Benjamin Franklin (1706-90) Pennsylvania. Several short AMss by Franklin were also sold, and five promissory notes.	54	9	4	55	4
Elbridge Gerry (1744-1814) Massachusetts Bay	21		1	3	1
Button Gwinnett (1735-77) Georgia				1	
Lyman Hall (1724-90) Georgia	4	2	1	2	

	ALS	LS	ADS	DS, including checks	Franks endorsements
John Hancock (1736-93) Massachusetts Bay. Hancock's signature is sometimes found on lottery tickets; three of these were sold in this period, as well as two AMss and two ADfs.	21	5	9	52	9
Benjamin Harrison (1726?-91) Virginia	11	4	1	7	
John Hart (1711?-79) New Jersey		1	3	8	
Joseph Hewes (1730-79) North Carolina	2			1	
Thomas Heyward, Jr. (1746-1809) South Carolina	2			9	
William Hooper (1742-90) North Carolina	4				
Stephen Hopkins (1707-85) Rhode Island	4		2	8	1
Francis Hopkinson (1737-91) New Jersey	11		2	8	
Samuel Huntington (1731-96) Connecticut	22	6	1	12	1
Thomas Jefferson (1743-1826) Virginia. (Also nine AMss.)	135	19	8	72	18
Francis Lightfoot Lee (1734-97) Virginia	5		1		
Richard Henry Lee (1732-94) Virginia	24	2	3		1
Francis Lewis (1713-1802) New York	6			1	
Philip Livingston (1716-78) New York		5	3	3	

	ALS	LS	ADS	DS, including checks	Franks endorsements
Thomas Lynch, Jr. (1749–79?) South Carolina. (Also three signatures clipped from books.)				2	
Thomas McKean (1734–1817) Delaware	11	1	18	19	1
Arthur Middleton (1742–87) South Carolina. (Also eight ADfs and one AMs.)	4			6	
Lewis Morris (1726–98) New York	4		2	3	
Robert Morris (1734–1806) Pennsylvania	117	15	1	12	1
John Morton (1724–77) Pennsylvania			2	17	
Thomas Nelson, Jr. (1738–89) Virginia	4			2	
William Paca (1740–99) Maryland	5		1	4	
Robert Treat Paine (1731–1814) Massachusetts Bay	5		4	6	
John Penn (1740–88) North Carolina	3		1	2	
George Read (1733–98) Delaware	2	1	1	1	
Caesar Rodney (1728–84) Delaware	12		6	1	
George Ross (1730–79) Pennsylvania	6		6	11	
Benjamin Rush (1745–1813) Pennsylvania	27		1	7	1
Edward Rutledge (1749–1800) South Carolina	13			4	

	ALS	LS	ADS	DS, including checks	Franks endorsements
Roger Sherman (1721-93) Connecticut	7		6	1	1
James Smith (1719-1806) Pennsylvania	5	1	3	1	
Richard Stockton (1730-81) New Jersey	1		4	3	
Thomas Stone (1743-87) Maryland	5			3	
George Taylor (1716-81) Pennsylvania	3		1	1	
Matthew Thornton (1714-1803) New Hampshire			1	5	
George Walton (1741-1804) Georgia	4		2	9	1
William Whipple (1730-85) New Hampshire	8	1		2	1
William Williams (1731-1811) Connecticut	13		6	6	
James Wilson (1742-98) Pennsylvania	7	3	2	9	
John Witherspoon (1723-94) New Jersey	7	2	3	1	
Oliver Wolcott (1726-97) Connecticut	12	4	2		
George Wythe (1726-1806) Virginia	4	1	1	2	1

During the period covered by this chart, a most interesting collection of the Signers came up for sale. The results were instructive for collectors, not only of Signers but of autographic material of any area of Americana.

As mentioned earlier, assembling complete sets of the Signers was a collecting enthusiasm—one might almost say *madness*—of the 1920s. That was the era in which \$51,000 was paid for a Button Gwinnett signature, and record prices were realized for virtually every Signer. The collection in question was assembled between 1924 and 1930, and remained intact and without additions until it was offered for sale at the Parke-Bernet Galleries in New York in 1967. The original owner had bought nearly all his autographs from the great auction sales of the late 1920s, and so it was known what they had cost forty years before the Parke-Bernet sale.

Of the fifty-six Signers, forty-five in the 1967 sale were represented by documents written or with their autograph dated in 1776. Getting manuscript material dated 1776 was naturally a further refinement of collecting Signers, and one, by the way, that only the richest collectors among an already select band could afford. There were fifty ALs in the collection; the remainder of the material consisted of ANs, autograph endorsements, a signed armorial bookplate, Ls, and a signed specimen of Continental currency. The motley quality of the collection shows how difficult forming a complete set was even about half a century ago. Several of the Signers were represented by more than one item.

The most striking advances in price were made by the ALs of Thomas Jefferson and Benjamin Franklin. The Jefferson had cost \$260 and sold for \$2,000; the Franklin had cost \$150 and sold for \$2,250. Their content was extremely good: The Jefferson gave late information on the military situation during the Revolution and made mention of both Lord Cornwallis and Benedict Arnold. The Franklin was addressed to the President of Columbia College and discussed educational matters.

A letter by Joseph Hewes, Signer from North Carolina, lamented his being overworked by the Congress: "I have been put on so many committees . . . I have a much harder time of it than either of my brethren . . . I must not have the weight of the whole province on my shoulders." In fact, the *Dictionary of American Biography* ascribes Hewes's death in 1779 directly to overworking during this period. This letter brought \$250 in the 1920s and \$2,000 in 1967. His fellow representative from North Carolina, who was apparently shirking some of the work, was John Penn. Penn's letter, discussing the troop movements of Generals Howe and Burgoyne, rose from \$210 to \$1,700.

Arthur Middleton, Signer from South Carolina, is a curious case. A letter of his that had made \$850 in the 1920s brought \$3,250 in 1967,

Elbridge Gerry

Roger Sherman

Sam^l Huntington

Rob^t Morris

Sam^l Adams

Caesar Rodney

Benj^l Harrison

Oliver Wolcott

Josiah Bartlett

Richard Henry Lee

Edward Rutledge

Carter Braxton

Benjamin Rush

John Hancock

Ch^l Carroll of Carrollton

Some of the Signers whose signatures may usually be found without difficulty: Elbridge Gerry, Roger Sherman, Samuel Huntington, Robert Morris, Samuel Adams, Caesar Rodney, Benjamin Harrison, Oliver Wolcott, Josiah Bartlett, Richard Henry Lee, Edward Rutledge, Carter Braxton, Benjamin Rush, John Hancock, Charles Carroll of Carrollton.

Dear Sir,

Paris, April 14. 1782

The Bearer having been detain'd
here, I add this Line to suggest, that
if the new Ministry are dispos'd to
enter into a General Treaty of Peace,
Mr Laurens being set intirely at Liberty,
may receive such Propositions as they
shall think fit to make relative to Time,
Place, or any other Particulars, and come
likewise with them. He is acquainted that
we have full Powers to treat & conclude,
and that the Congress promise in our Commis-
sion to ratify and confirm, &c. — I am
ever,

Yours most affectionately

B Franklin

but another that sold for \$2,700 in the earlier period brought only \$650. The difference was certainly the direct result of the content of the letters. The second was described in the first sale as "rare and early," but the subject matter was of moderate interest. The letter that rose in price was most exciting, since it concerned itself with a naval expedition in 1776.

But there were some striking falls. John Witherspoon, Signer from New Jersey, is rare, but the price of his ALS fell from \$4,000 in the 1920s to \$1,500 in 1967. An ALS of Thomas McKean, Signer from Delaware, about arms, ammunition, and the like, but not a very interesting letter, fell from \$1,800 to a mere \$750.

The two great rarities were represented in the collection by the usual rather lame items. Thomas Lynch, Jr.'s signature and the date 1771 were on the flyleaf of a volume from his library. This did not meet its reserve (i.e., the price fixed by the owner, below which it could not be sold) and was "bought in" for \$750. The Button Gwinnett was a copy of Henry Fielding's *The Journal of a Voyage to Lisbon* (1755) inscribed on the half title: "Present from Butt" Gwinnett Esqr. of St. Catherines Island Georgia to William Lewis, Oct. 27. 1771." The hand in this inscription, when compared with the only known ALS of Gwinnett's in the Pierpont Morgan Library, did not inspire confidence to begin with, and the inscription would be a rather unusual method of presentation. It appeared to most collectors to be an inscription by the owner Lewis, noting a gift from Gwinnett, who in any case is not known to have written his first name with a superscript "n." The book was "bought in" for \$1,250.

The 1967 sales prices made it evident that few, if any, of the purchasers were bent on forming a complete set of the Signers. They were obviously interested in and willing to pay high prices for letters that said something significant. The striking advance in prices for such major historical figures as Franklin and Jefferson and the generally great increase in prices paid for letters of solid historical content as against those of only autographic rarity undoubtedly reflected increased knowledge and a more sophisticated view of collecting manuscripts of the American Revolution.

Finally, the entire collection had cost the collector \$43,487 in the late twenties. In 1967, it realized \$52,145 before commissions. Since it was bought with gold dollars and sold for devaluated paper dollars, the ostensible profit of \$8,658 over the thirty-year period was in fact, after deducting commissions, a loss. So much for the theory that a collector cannot go wrong

in buying good autographs for "investment" and laying them away for "appreciation."

Among the Signers, the two who later became Presidents of the United States, Thomas Jefferson and John Adams, will be discussed in the chapter on Presidents. Probably the most expensive Signer is Benjamin Franklin. Today, an ALS of almost any kind will sell for around \$5,000, an LS or DS for around \$2,000, and even an autograph endorsement for around \$750. In other words, Franklin's autograph is one of the highest-priced of any American's. The market in Franklin has been rising for years as the appreciation of his many accomplishments, especially in science, rises.

Many Signers are now mainly available in ADS or DS form. These include Caesar Rodney, Oliver Wolcott, Benjamin Harrison, Thomas Nelson, Richard Stockton, Samuel Huntington, John Morton, William Paca, and George Ross. A DS for some of these men may be bought for as little as \$100 (Wolcott, Huntington, Morton, and Harrison). An ALS by Edward Rutledge is priced around \$400, by George Read around \$750, and ADsS and DsS by those men may be bought for as little as \$200. William Paca is scarce; a DS sells for around \$250. Thomas Nelson is very hard to get in ALS form (\$750 to \$1,000). Richard Stockton is usually available only in ADS (\$350). Richard Henry Lee's letters are relatively common (\$400). LsS of Samuel Adams run around \$600 to \$750. A war letter of John Penn, ALS, has recently sold for \$1,850, and an ALS of William Hooper, who is rare, for \$3,100; four ADsS of his sold for the amazing total of \$10,600. A legal DS of Joseph Hewes recently brought \$3,600.

The signature everyone remembers on the Declaration is John Hancock's. His ALsS can bring anywhere between \$250 and \$1,000, and are usually available.

By far the most plentiful signature of a Signer is that of Robert Morris. Because of his extensive business interests, Morris left an unusually large number of letters, and of him it is safe to say that the collector can take his pick with regard to content. Many ALsS of Morris's have been sold for \$100, even recently, and a good letter can be bought for under \$200. Charles Carroll's letters are nearly as numerous; he outlived all his fellow Signers, lingering until 1832. A Carroll letter can be bought for \$100, but it is hard to get an interesting one.

Notables of the American Revolution

(With price of a typical ALS.)

Ethan Allen (1738–89): \$2,000

Autographs of the leader of the “Green Mountain Boys” are extremely rare.

General John Armstrong (1758–1843): \$200 to \$300

General George Clinton (1739–1812): \$300 to \$500

Silas Deane (1737–89): \$250 to \$350

The price cited is for a routine letter. His famous letters from Europe, where he was serving the American cause as confidential agent, an assignment that got him into so much trouble (he was accused of padding his accounts), are much more valuable, certainly over \$1,000 each.

Oliver Ellsworth (1745–1807): \$200 to \$300

Nathanael Greene (1742–86): \$500 to \$750

Always very much in demand. Letters on military actions, especially the Battle of Trenton, are very valuable.

Alexander Hamilton (1757?–1804): \$250 to \$500

Plentiful. He wrote many humdrum letters as Secretary of the Treasury (1789–95). Letters of the Revolutionary period, during part of which he served as Washington's secretary, are the best.

Patrick Henry (1736–99): \$400 to \$500

Surprisingly available.

John Jay (1745–1829): \$400 to \$500

Much collected, not only because of his Revolutionary activities but because of his Chief Justiceship of the Supreme Court (1789–95) and his diplomatic activities.

John Paul Jones (1747–92): \$4,000 to \$5,000

Very rare.

General Henry Knox (1750–1806): \$100 to \$200

Quite plentiful as Secretary of War (1785–94).

Marquis de Lafayette, Marie J. P. du Motier (1757–1834): \$100 to \$200

Astonishingly common in ALS.

Henry Laurens (1724–92): \$200 to \$300

Henry (“Light-Horse Harry”) **Lee** (1756–1818): \$200

General Benjamin Lincoln (1733–1810): \$200 to \$300

Francis Marion (1732?-95): \$1,000 to \$2,000

"The Swamp Fox." Extremely rare.

Return Jonathan Meigs (1740-1823): \$100

General Richard Montgomery (1738-1775): \$2,000

Exceedingly rare because of his short life-span. He was Chancellor Robert Livingston's brother-in-law, and an ALS to Livingston about Montgomery's famous attack on Quebec sold for \$3,500 some years ago.

Paul Revere (1735-1818): \$500

Masonic membership certificates, engraved by Revere and signed by him as master of the lodge, are known.

Jonathan Trumbull (1710-85): \$150

General Artemas Ward (1727-1800): \$100 to \$200

General Anthony Wayne (1745-96): \$500

A great deal of Wayne material has come onto the market during the last decade without apparently driving the price down.

The big names, such as those listed above, attract most of the attention and certainly the high prices, but many autographs of less famous generals, colonels, and others who had important roles in the Revolution are sold, often for under \$100 for an ALS. The collector can assemble groups of such manuscripts relating to a certain locality during the Revolution or to a single engagement, provided the episode is not the Boston Tea Party or Valley Forge or one or two other famous events. It is safe to say that anything relating to those celebrated times in history will command a high price. And, as always, a very strong manuscript will sell for a great deal of money even if the writer is not particularly noted. An ALS by one John H. Stone, a Revolutionary colonel who is not famous although he was governor of Maryland (1794-97), was sold recently for \$1,550. But it was three full pages addressed to William Paca, Signer from Maryland, and gave a full and splendid account of the Battle of Brandywine, in which Stone was engaged.

The letters of ordinary soldiers of the Revolution are also priced solely according to their content—the price may be from \$25 to \$200, although the content must be quite good to merit the higher figure. Soldiers' letters of the American Revolution have survived in considerable quantities and are a good area for the modest collector. Diaries are another matter. They are rare and seldom available; diaries of participants in the American Revolution have sold for over \$10,000.

Cornwallis

P. Henry

Lafayette

W. R. Livingston

Ethan Allen

Francis Marion

A. Hamilton

E. Hamilton

Major Andre

B. Arnold

W. Howe

R. Howe

J. Trumbull

O. Ellsworth

John Jay

Mrs. Jay

The American Revolution and some of its principal figures: Lord Cornwallis, Patrick Henry, the Marquis de Lafayette, Robert R. Livingston, Ethan Allen, Francis Marion, Alexander Hamilton and Mrs. Hamilton (Elizabeth Schuyler), Major Andre, Benedict Arnold, Sir William Howe, Sir Richard Howe, Jonathan Trumbull, Oliver Ellsworth, John Jay and Mrs. Jay (Sarah Van B. Livingston).

Horatio Gates

T. Kosciuszko.

A. Burr

J. Burgoyne

Marinus Willett

Baron de Steuben

Rich^d Varick

Chas Thomson

P. Muhlenberg

R. Montgomery

John Paul Jones

Benjamin Lincoln

And^r Pickens

Tho^s Gage

Return Jonathan Meigs

Lord North

Le Comte de Rochambeau

The American Revolution (continued): Horatio Gates, Thaddeus Kosciuszko, Aaron Burr, John Burgoyne, Marinus Willett, Baron Steuben, Richard Varick, Charles Thomson, Peter Muhlenberg, Richard Montgomery, John Paul Jones, Benjamin Lincoln, Andrew Pickens, Thomas Gage, Return Jonathan Meigs, Lord North, Count Rochambeau.

III The American Civil War

IN HIS BOOK ON THE BATTLE OF WATERLOO, David Howarth points out that the Napoleonic Wars were the first in which it was possible to see a battle from "the soldier's ground level, smoke-shrouded point of view, because they were the first in which enough of the soldiers were literate." By the time of the wars of the late nineteenth century—the Spanish-American and the Boer, for example—more rapid communications had to some extent made handwritten material unnecessary. The American Civil War came almost midway between the two periods; most combatants were literate, and handwriting was used for nearly all messages. The quantity of manuscript material that has survived from that war is stupendous. By and large, existing material from the Revolutionary period was written by the cultivated upper classes, but the Civil War occurred during the great age of letter writing in which, for the first time, a huge American middle class in the field and at home took to the pen. There is not now nor is there likely soon to be a shortage of Civil War material.

D. E. Farragut

Stephen Decatur *Raphael Semmes*

M. C. Perry *O. H. Perry*

C. H. Davis *Isaac Hull*

J. A. B. Dahlgren *S. F. DuPont*

David D. Porter

American naval men: David Farragut, Stephen Decatur, Raphael Semmes, Matthew C. Perry, Oliver Hazard Perry, Charles Henry Davis, Isaac Hull, J. A. B. Dahlgren, Samuel F. DuPont, David D. Porter.

Although there are certainly plenty of collectors interested in the Civil War, the field as a whole lags behind the American Revolution and the Presidents in collectors' interest and in prices. It is quite possible to buy autograph letters of the majority of the important generals and civilians from the war period for under \$100.

Manuscripts exist in almost equally large numbers from the dramatic years in American history that led up to the Civil War. Excluding the Presidents of that period, to be treated later, a few key figures can be mentioned as examples of the autographs available:

The letters of Henry Clay (1777–1852), invariably signed “H. Clay,” are on the market in very great numbers. A good ALS costs between \$100 and \$200. The price goes up to \$300 or \$400 if the letter is unusually long and especially if it concerns Clay’s campaigns for the presidency in 1832 and 1844.

The letters of John C. Calhoun (1782–1850) are not nearly so plentiful; they bring \$200 to \$300. His letters are in the course of publication: *The Papers of John C. Calhoun*, edited by R. L. Meriwether *et al.* (Columbia, S.C., 1959–).

An ALS of Charles Sumner (1811–74) is easily to be had for under \$50. Another Abolitionist, William Lloyd Garrison (1805–79), is slightly more expensive. Generally speaking, the collector will have no difficulty in assembling a good group of ALSs from this entire period with a spending limit of \$100 per item.

The destruction that occurred only in the South during the war has made Confederate material slightly rarer and therefore slightly more expensive than Union manuscript. John M. Taylor, an authority on the autographs of the period, also notes that “the economic pinch in the South reduced its leaders by 1863 to the use of poor quality paper which demonstrated little ability to survive the ravages of time.”

Letters, both holograph and only signed, signed documents, and signed photographs of Robert E. Lee (1807–70), whose usual autograph was “R. E. Lee,” are easily obtained. Lee saw much service before the Civil War, including important duties on the frontier and during the Mexican War. Frontier letters are relatively scarce, but DsS are obtainable at \$100 or even less. A good Mexican War letter is about \$250 to \$350 if it is an ALS, less of course if it is an LS. Civil War letters, on the whole, cost something less, and letters written in the five years he lived after the war (usually about the affairs of Washington and Lee College) still less. Signed carte-de-visite photographs of Lee are much in demand (around \$250). A number of larger-sized photographs of Lee, his staff, visiting generals, and others are known. In recent years two fair copies of Lee’s celebrated Order Number Nine, dated 10 April 1865, notifying his troops of the surrender arrangements, have been sold, the first for \$1,450, the second \$2,800 (it is possible, of course, that it was the same copy reappearing for sale). It is not known how many of these transcripts Lee may have signed. A letter of Mrs. Lee (Mary Custis, descendant of Martha Washington by her first marriage) sells for about \$200.

H. Clay

Stephen A. Douglas

John Brown

Charles Sumner

Thaddeus Stevens

J. C. Calhoun

American leaders in the ante-bellum period: Henry Clay, Stephen A. Douglas, John Brown of Osawatimie, Charles Sumner, Thaddeus Stevens, John C. Calhoun.

It is extremely difficult to find a Lee letter that is expressive; he was not in the habit of committing his emotions to paper, and it must be admitted that most of his correspondence is dull reading. The same is true of a very different personality: Jefferson Davis (1808–89). Davis's letters are even more abundant than Lee's. For many years it was possible to buy a Davis ALS of war date for \$100, but there have been signs of a rising market—almost unique in Civil War material—for the past few years. A war letter of strong content can now sell between \$350 and \$500. Davis's early letters (many of them signed "J. F. Davis," using the middle initial, which he later dropped) are rather scarce, but after the war a veritable flood of letters issued from Beauvoir, his house outside Biloxi, Mississippi. A great many of these were dictated to his second wife, Varina Howell Davis (1826–1906), and legend has it that she imitated Davis's signature as well. Signed carte-de-visite photographs of Davis are worth around \$150.

One ALS of Jefferson Davis's written in 1876 sold for \$1,500, probably the record for any manuscript item signed by Davis, but then it read in part: "The news [of Lincoln's assassination] was to me very sad, for I felt that Mr. Johnson was a malignant man, and without the power, or generosity which I believed Mr. Lincoln possessed . . ." That was unquestionably one of the great letters of the era.

Jefferson Davis

N. B. Forrest

W. Hampton

R. Lee

Mary C. Lee

A. S. Johnston

W. B. Magruder.

Henry A. Wise

E. Kirby Smith

R. S. Ewell

Ben McCulloch

C. S. Benjamin

Braxton Bragg

Alexander Stephens

J. B. Hood

G. T. Beauregard
Gen. Beauregard

The Civil War (Confederacy): Jefferson Davis, Nathan Bedford Forrest, Wade Hampton, Robert E. Lee, and Mrs. Lee (Mary Custis), Albert Sidney Johnston, W. B. Magruder, Henry A. Wise, E. Kirby Smith, R. S. Ewell, Ben McCulloch, Judah Benjamin, Braxton Bragg, Alexander Stephens, J. B. Hood, (P.) G. T. Beauregard.

Each area of specialization has its rarities, even the Civil War. The autographs of Generals Thomas J. ("Stonewall") Jackson (1824–63) and J. E. B. Stuart (1833–64), both killed in action at early ages, are rare. An ALS of Stonewall Jackson is a \$1,000 item, or more; of Jeb Stuart, only slightly less. The autograph endorsements on orders by either man are worth \$250. A carte-de-visite by either, signed, would be a great find; even unsigned photographs are worth over \$100.

In the following lists a sample is provided of the innumerable public figures, military and civilian, of the Civil War whose autographs are collectible and collected today, with the price of a typical wartime ALS and the price of a signed carte-de-visite photograph, a category that has become extremely popular with collectors. There are literally hundreds of notables whose autographs are available, and so absence from this list does not in any way imply that the autograph is scarce or expensive.

<i>Confederates</i>	ALS	Signed carte-de- visite
General Pierre G. T. Beauregard (1818–93)	\$200	\$ 75
Judah P. Benjamin (1811–84) Popular because of the extraordinary adventures of his life, his controversial role in the Confederacy, and his interesting place in American Jewish history.	\$200 to \$300	\$200
General Wade Hampton (1818–1902)	\$ 25	\$ 40
General Bushrod R. Johnson (1817–80)	\$ 35	\$ 25
General Albert Sidney Johnston (1803–62) The price here is for a prewar letter, since he was killed at Shiloh.	\$100	\$ 50
General Joseph E. Johnston (1807–91)	\$150	\$ 75
General James Longstreet (1821–1904)	\$200	\$ 75
General John B. Magruder (1810–71)	\$200	\$ 75
General William Mahone (1826–95)	\$ 35	\$ 25

<i>Confederates (continued)</i>	ALS	Signed carte-de- visite
Stephen R. Mallory (1813–73) Mallory was Confederate Secretary of the Navy, and his letters are therefore of special interest. A fine letter to Jefferson Davis about the <i>Monitor</i> and the <i>Merrimack</i> sold for \$375.	\$ 75	\$ 25
James M. Mason (1798–1871) Confederate commissioner to Great Britain	\$100 to \$200	\$ 25
Christopher G. Memminger (1803–81) Confederate Secretary of the Treasury	\$100	\$ 40
Samuel P. Moore (1813–89) Confederate Surgeon General	\$100	\$ 40
General George E. Pickett (1825–75) Celebrated in military history for “Pickett’s Charge” at Gettysburg	\$200	\$ 75
John Slidell (1793–1871) Commissioner to France	\$ 75	\$ 25
Gustavus W. Smith (1822–96)	\$ 75	\$ 25
<i>Union</i>		
General Nathaniel P. Banks (1816–94)	\$30 to \$40	\$ 20
General Don Carlos Buell (1818–98)	\$30 to \$50	\$ 20
General Ambrose E. Burnside (1824–81)	\$50 to \$75	\$ 20
General Benjamin F. Butler (1818–93)	\$75 to \$100	\$ 20
General Edward R. S. Canby (1817–73)	\$ 50	\$ 20
General John A. Dix (1798–1879)	\$ 50	\$ 20
Admiral Samuel F. DuPont (1803–65)	\$50 to \$75	\$ 20
Admiral David G. Farragut (1801–70)	\$100 to \$150	\$ 50

<i>Union (continued)</i>	ALS	Signed carte-de- visite
General Walter Q. Gresham (1832–95)	\$40 to \$50	\$ 20
General Henry W. Halleck (1815–72)	\$150	\$ 30
General Winfield S. Hancock (1824–86)	\$ 50	\$ 20
General Nelson A. Miles (1839–1925) Much more important for collectors than his letters during the Civil War are those written between 1869 and 1891 during his famous service against the hostile Indians west of the Mississippi. He subdued both the Nez Percé and Apache tribes.	\$ 50	\$ 50
General Winfield Scott (1786–1866) More valuable than his Civil War letters are those written during the Mexican War (\$250 up).	\$125 to \$150	\$ 50
General Carl Schurz (1829–1906)	\$30 to \$40	\$ 20
General Philip H. Sheridan (1831–88)	\$125 to \$150	\$ 50
General William T. Sherman (1820–91)	\$125 to \$150	\$ 50
Edwin M. Stanton (1814–69)	\$40 to \$75	\$ 25

Letters of rank-and-file soldiers on both sides in the Civil War are often sold in series—sometimes as many as thirty or forty letters for \$100. Occasionally a series may number hundreds of letters. The average price of these is very low. Unless a single letter describes a very important battle or captivity (especially at Andersonville), its price is rarely above \$25; a more typical price is \$10 to \$15.

Diaries of Civil War soldiers are very common. They are often the small pocket diaries actually carried by the soldiers, and of course often written in pencil. Again, unless the writer describes some celebrated military encounter or has much to say about a famous leader from a near vantage point, a diary will sell for no more than \$100 to \$200. Not many collectors are interested in these diaries or in the letters of ordinary soldiers, and the records show that they have not advanced in price in many years.

D. C. Buell,

Francis P. Blair

Gideon Welles

James H. Wilson

Benj. F. Butler

Geo. G. Meade

William H. Seward.

Abner Doubleday.

Geo. McClellan

Edwin M. Stanton

J. Hooker

John E. Wool.

A. E. Burnside

H. W. Halleck

The Civil War (Union): D. C. Buell, Francis P. Blair, Gideon Welles, James H. Wilson, Benjamin F. Butler, George G. Meade, William H. Seward, Abner Doubleday, George McClellan, Edwin M. Stanton, Joseph Hooker, John E. Wool, A. E. Burnside, H. W. Halleck.

John A. Dix

Geo H Thomas

W. T. Sherman

P. H. Sheridan

The Union (continued): John A. Dix, George H. Thomas, W. T. Sherman, Philip Sheridan.

12 Presidents of the United States

NEVER HAVE THERE BEEN more collectors of autographs of the presidents of the United States than at present. The growth of the power and prestige of the presidency in this century have been paralleled by an intense interest in the presidents' handwritten documents. Happily, there is something for every collector in this field of specialization. Although one can pay as much as \$25,000 for a president's letter, he can also have a wide choice of signed material under \$100. There are many mansions in presidential collecting, and the collector should not be frightened away by tales of the prices realized for Lincoln's love letters or John F. Kennedy's wartime reminiscences. Prophesying the future of categories in autograph collecting has proved risky in the past, but it seems safe to say now that there is not likely to be a time soon when this field fades.

The principal factor affecting the availability and price of presidential material is whether a manuscript was signed by the president *in office*. Nearly every president has had a career in public life, more or less prominent, before ascending to the presidency, and has left behind him an array of letters and documents relating to it. Politicians, lawyers, or generals as they were, their correspondence was very much a part of their careers, and it is safe to say that there is no president whose signature is difficult to get in some form or other, before or after his term of office.

Material signed in office is quite another thing. In the discussions that follow, the comparative rarity of these documents will be much dwelt upon because, to a very large extent, the date of the manuscript (*in or out of office*) determines its price.

In the following discussions of the autographs of the individual presidents, the terms need no special explanation except that in presidential collecting from the earlier period, the term "DS" is often followed by the description "ship's paper" or "land grant" because in the early Republic the President himself often signed the papers that permitted ships to land at American ports or the documents that granted land—usually to veterans of military service.

Three presidents get rather extended treatment: Washington, Lincoln, and Kennedy—Washington because at the present time he is the most expensive President and because his market has experienced a very dramatic advancement in the past decades; Lincoln because he is probably the most widely collected of the presidents and because around his life and death there is a large subsidiary field of collecting, and Kennedy because the circumstances of his death created a cult of autograph collecting that is a fascinating chapter in the history of the field in America.

1. **GEORGE WASHINGTON.** b. Westmoreland Co., Va., 11/22 Feb. 1732. d. Mount Vernon, Fairfax Co., Va., 14 Dec. 1799. President 30 April 1789–3 March 1797 (two terms).

Collecting the autographs of George Washington has a long history in this country. At a great loan show held at the Stuyvesant Institute in New York in 1838, one of the first great United States painting exhibitions, there were 203 items on display, of which 202 were pictures and one an autograph. It was Washington's, an ALS to Robert Edge Pine.

Throughout the nineteenth century, autograph collectors sought the manuscripts of Washington; many of his autographs now coming on the market have long provenances. Relics of the first President proliferated, too.



Furniture, silver, china, and glass from Mount Vernon were sold during the century. A high point of interest was reached around the time of the 1876 Centennial celebrations, which revived patriotic emotions. Like most relic collecting, the Washington cult had constantly bordered on the grotesque: a slipper of Martha Washington's has been sold, and the general's violin. Even in 1972 locks of the Washingtons' hair mounted in jewelry, with notarized statements of their descent, sold for \$1,200.

The signature of George Washington is not rare in the salesroom. A tabulation of the auction annuals shows that, since 1900, auction buyers

have had more than two thousand opportunities to buy letters, documents, manuscripts, and books from Washington's library, at the principal American auction houses.

For many decades of this century Washington items sold well, but only occasionally was there spectacular activity. Even in the golden 1920s, first-rate Washington material brought figures in the low hundreds. By far the highest price for a single lot was achieved in 1923—\$9,500. That appears to be a great deal of money until one reads the catalogue of the sale and discovers, from the five-and-a-half pages of description, that the group included no fewer than twenty manuscripts by Washington. More typical was the average price of an ALS, which was from \$300 to \$400.

In the dreary year 1936 a book from Washington's library, bearing his signature, brought \$9,800, and it was even possible for a collection of his early manuscript surveys to make \$4,700 in the same year. But the level of Washington prices was not high; it took quite a Washington letter to make \$1,000 in those days.

Before 1963, the highest single Washington price in auction history was \$10,500, paid in 1941 for forty-four pages of his autograph manuscript diary. The most expensive Washington letter in the world was an ALS to Henry Laurens dated 14 November 1778, discussing the invasion of Canada—Washington was against it—which sold for \$3,750 in 1933.

That was the situation up to April 1963, when a 1776 Washington ALS describing the precarious condition of the American troops made the incredible figure of \$17,000. The new era in Washington autographs had opened. This letter had been bought six years earlier for \$3,000! In the years following, the \$1,000 Washington letter became commonplace; good letters brought \$3,000 to \$5,000. At the sale of the manuscripts of the Heritage Foundation in 1965, Washington's copy of *Acts Passed at a Congress of the United States* (1789) with his signature on the title page and his engraved bookplate inside the front cover, and with penciled notes in Washington's hand on four pages, brought \$27,000. This is still the record price for any Washington item. In the same sale the 1778 letter to Laurens came up again and sold for \$15,000.

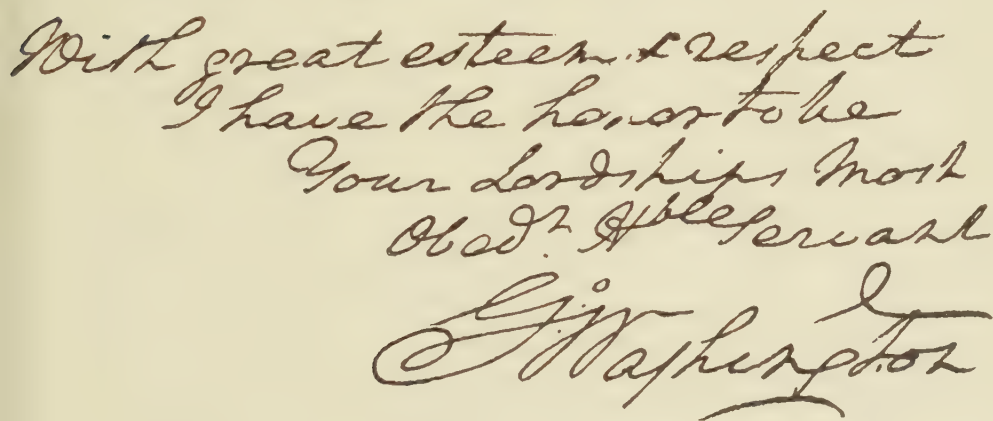
In May 1967, an LS dated 4 July 1776 from New York City, mentioning the British landing on Staten Island, sold for \$20,000. In that same year a 1793 ALS to Henry "Light-Horse Harry" Lee made \$25,000. Shortly thereafter, an ALS bought for \$400 in 1958 sold for \$3,750, and a broadside signed by Washington, bought for \$750 in 1944, brought \$4,000. The bills for the President's funeral, obviously containing no Washington manuscript at all, have sold for \$11,000.

Autographs of Washington are growing scarcer as gifts of collections are made to libraries, but the supply is drying up very slowly. The Charles Hamilton Galleries notes that in the 1971 auction season they sold seventeen Washington autographs, and in the 1972, they sold nineteen. Nearly every dealer in Americana can supply some Washington signature.

At present an ALS of Washington's sells from around \$2,000 up, as we have seen, to \$25,000. In the case of Washington, his letters before assuming the presidency are likely to be more valuable—because of his leadership in the Revolution—than those written in office. Generally speaking, a solid Washington letter will cost \$3,500 to \$5,000 from the Revolution, \$2,000 to \$3,500 from the presidency, and slightly less from the short period of his retirement.

As is well known, Washington was a surveyor as a young man. A great many of his surveys, which are neatly and even elegantly prepared, have survived. They now sell for around \$4,000. Other Washington autographs:

DS as President, usually a ship's papers and often countersigned by Jefferson as Secretary of State: \$1,500 to \$2,000.



With great esteem & respect
I have the honor to be
Your Lordships Most
Obedt. & Affectionate
Servant
G: Washington

Characteristic close and signature of an ALS by George Washington

Certificates of membership in the Society of the Cincinnati, signed by Washington as President of the Society: \$500 to \$750.

Various endorsements on documents, around \$500.

Check, \$1,000 to \$1,500.

LSs can often bring as much as ALsS, as witness some of the prices given above, for their content. This is especially true of letters in the hands of his secretaries during the American Revolution.

Both Joseph Cosey and Robert Spring were adept at forging Washington's hand. Cosey forged ALsS, LsS, and DsS; Spring, ALsS and ADsS. Both delighted in producing "Washington" checks, with Spring perhaps having the edge in this area of specialization. The collector must be very careful of Washington autographs. Known forgeries, incidentally, are often sold as such and are worth \$35 to \$100.

The *Writings* of Washington were edited by John C. Fitzpatrick (Washington, D.C., 1931-44) in thirty-nine volumes, which—because they were published by the federal government and widely distributed to libraries—are generally available for consultation.

The letters of Martha (Dandridge) Custis Washington (1732-1802) are extremely rare; an ALS will sell for \$2,000.

2. **JOHN ADAMS.** b. Braintree, Mass., 19/30 Oct. 1735. d. Quincy, Mass., 4 July 1826. President 4 March 1797-3 March 1801.

Adams is rare in any autographic form, although he lived a long life and was engaged in public affairs for most of it. Unusually large numbers of his letters and manuscripts are held by institutions. Today, ALsS before the presidency sell for \$2,000 to \$3,000. Letters of presidential date are extremely difficult to get as, surprisingly, are DsS. Quite a few autograph endorsements are sold (\$300 to \$500). A free frank is worth around \$200. The ALsS of his wife Abigail (Smith) Adams (1744-1818) sell for around \$300 to \$500.

The manuscripts of John and Abigail Adams, their son John Quincy Adams, and numerous other members of America's most celebrated dynasty are in course of publication by the Harvard University Press under the sponsorship of the Massachusetts Historical Society. They are a mine of information on colonial and federal America, as well as being good reading.

3. **THOMAS JEFFERSON.** b. Goochland, now Albemarle Co., Va., 2/13 April 1743. d. Monticello, Albemarle Co., Va., 4 July 1826. President 4 March 1801-3 March 1809 (two terms).

Many collectors have been misled by a peculiarity of Jefferson's letter writing: the body of the letter is in his small, almost fine, hand, rather crowded onto the top half of the page, but the signature is made with a large, bold flourish. Collectors sometimes think that they are buying an LS rather than an ALS.

Jacob Morton's certificate of membership in the Society of the Cincinnati, signed by George Washington and Henry Knox. Museum of the City of New York

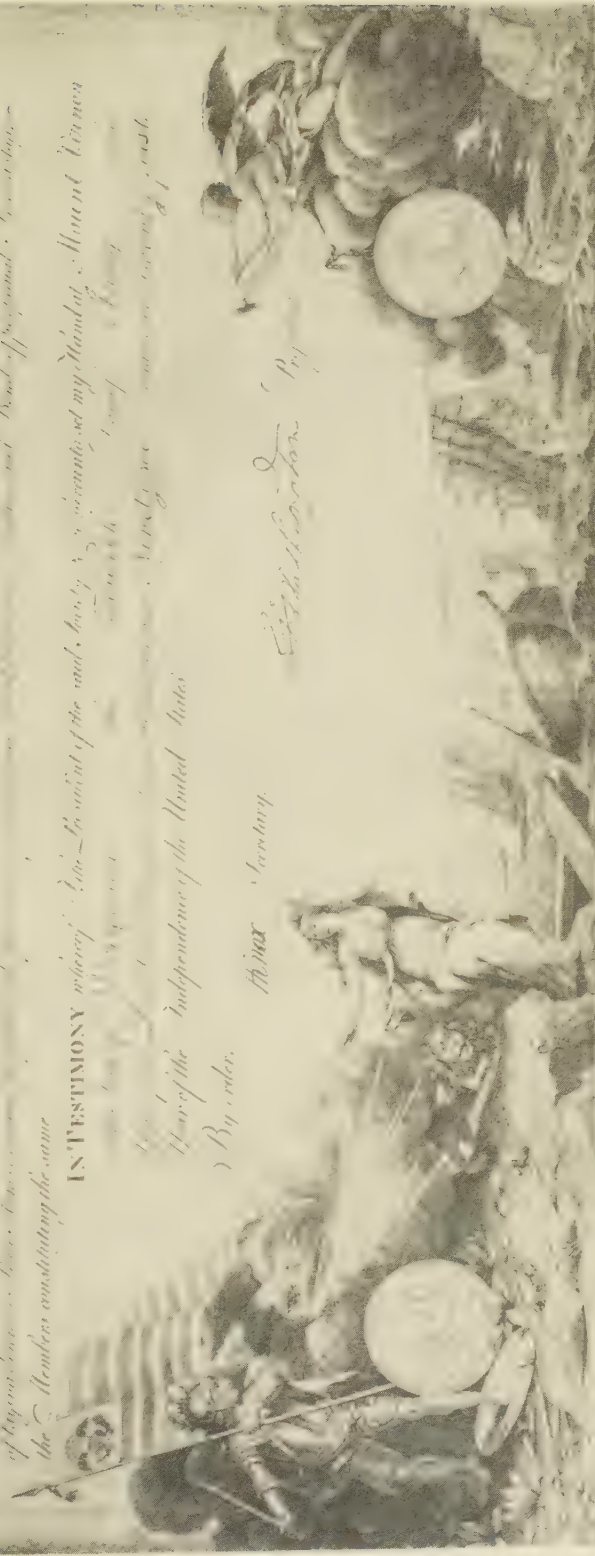
Beckham, Henry

the Members constituting the same

IN TESTIMONY WHEREOF, I have hereunto set my hand, at Mount Vernon, this _____ day of _____, A.D. 19____.

War of the Independence of the United States.

Chinar, Bombay.



The price of Jefferson material has rapidly advanced in the past ten years. Recognition of Jefferson's unique intellectual gifts and interests has become more widespread, and the massive publication of his *Papers*, which Princeton University Press began in 1950, has probably increased the interest of collectors.

Although a few ALsS of Jefferson are sold for under \$1,000, the average price is nearer \$2,000 or even \$3,000. Jefferson fancied the third person ("Mr. Jefferson requests"), but for obvious reasons collectors are not very fond of letters of this sort; even those written when he was President generally sell for around \$500. Naturally, there is a preference for Jeffersonian material written during the Revolution, but the collector should not overlook Jefferson's fascinating letters on scientific subjects, on gardening, his library, and so on. Letters to his estate agent are fairly common; it must be admitted that they are not of much interest.

DsS by Jefferson are plentiful. Ship's papers and land grants, often countersigned by James Madison as Secretary of State, sell \$250 to \$400. One lucky collector recently got, for \$1,100, a Jefferson ADS that was an order to pay Captain Meriwether Lewis for his services. Endorsements by Jefferson on various government documents during his administrations sell for around \$500 to \$600.

Jefferson was the great book owner among the Presidents, and although one library formed by him was sold to the Congress, various books with his mark of ownership come up for sale (\$1,000 or more). The mark consists of Jefferson's manuscript "T" added to the printers' signature letter "I," thus forming his initials in the Latin alphabet.

Jefferson checks sell for around \$350; his free frank, for around \$250.

Joseph Cosey was active with Jefferson, and even had the ambition and nerve to forge "a draft of the Declaration of Independence in the hand of Jefferson," three pages to which he added as lagniappe the forged signature of Francis Hopkinson.

4. **JAMES MADISON.** b. Port Conway, Va. 5/16 March 1750/51. d. Montpelier, Orange Co., Va., 28 June 1836. President 4 March 1809–3 March 1817 (two terms).

Collectors are not very enthusiastic about Madison, although he was an interesting writer, and his War of 1812 letters are excellent. ALsS of Madison are rather rare (\$500 up to \$2,000). They are often signed "J.M.," which may also put off some collectors. DsS of Madison are ex-

tremely plentiful from his term as Secretary of State and even from his presidential administrations; ship's papers and land grants sell for around \$150 to \$250, although quite a few have sold for less. LsS, unless during the War of 1812, are worth somewhat less than ALsS; checks, \$150. Volumes of the *Papers of James Madison*, published by the University of Chicago Press, began appearing in 1962.

Letters of Dolley (Payne) Todd Madison (1768–1849) are not rare from her later life when she was queen of Washington society (around \$200 for an ALS). War of 1812 letters are very rarely seen and would of course be of great interest and high price.

5. **JAMES MONROE.** b. Westmoreland Co., Va., 28 April 1758. d. New York City, 4 July 1831. President 4 March 1817–3 March 1825 (two terms).

J. Q. Adams.

Andrew Jackson

John Tyler

Wm Van Buren

W H Harrison

The ALsS of Monroe, even as President, are rather modestly priced (\$300 to \$400). DsS are really extraordinarily numerous; many of them have sold recently for as little as \$50, although \$100 to \$200 is more typical. Ship's papers countersigned by John Quincy Adams invariably bring more because of the conjunction of two Presidents' signatures (around \$300).

6. **JOHN QUINCY ADAMS.** b. Braintree, Mass., 11 July 1767. d. Washington, D.C., 23 Feb. 1848. President 4 March 1825–3 March 1829.

The letters of J. Q. Adams ought to be much more popular with collectors than his price record in recent years indicates, for he was one of the best letter writers among the Presidents as he was also one of the great American diarists. His travels in Europe as a very young man, which included a sojourn in Russia, his interest in science, and his Abolitionist activities all make his letters extremely good reading despite a certain tendency to overwriting. His ALsS are almost alarmingly common except from his one term as President; one wonders what his average production per day of letters was during his eighty-odd years. An Adams ALS may be bought at between \$250 and \$350, those of presidential date included. LsS are much cheaper. Many DsS have sold for under \$100; land grants are slightly cheaper—because less attractive for framing than the ship's papers. Adams wrote poetry; a poetical AMs is worth around \$300.

John Quincy Adams's formidable diary and letters are being published as part of the Adams Papers project. Many of his *Writings* are already in print in various editions.

7. **ANDREW JACKSON.** b. Waxhaw Settlement, S.C., 15 March 1767. d. The Hermitage, Nashville, Tenn., 8 June 1845. President 4 March 1829–3 March 1837 (two terms).

Jackson's signature is easy to get if the collector is satisfied with a DS because he signed a remarkable number of land grants as President; these cost \$150 to \$300. Presidential letters not saying much sell for about \$500. The difficult Jackson items are those that relate to the War of 1812. A good letter from 1812–15 is certainly worth \$1,000 or more. Letters about his interest in the Republic of Texas written from his retirement at the Hermitage are of the greatest demand and might be priced at anything up to \$5,000. Anything relating to his career as Indian fighter will also bring good money. Jackson's popularity with collectors has been long-lasting and shows no signs of diminution. Letters of his wife Rachel (Donelson) Robards Jackson, who died between the time of Jackson's first election and his inauguration, and thus never lived in the White House, are extremely rare.

8. **MARTIN VAN BUREN.** b. Kinderhook, N.Y., 5 Dec. 1782. d. Kinderhook, 24 July 1862. President 4 March 1837–3 March 1841.

With Van Buren begins the list of presidents who are of little appeal either to historians or collectors. The presidents preceding were all strong personalities in their own right, and would probably have been collected even without their holding the presidency. Van Buren, Pierce, Fillmore, and others have the reputation, more or less merited, of being insignificant except as successful politicians, and the market for their autographs reflects this. Letters of Van Buren, especially ALsS (he appears rarely to have dictated anything), are quite common (\$100 to \$200; as President, up to \$300). DsS, including the usual ship's papers, are around \$100 as President; nonpresidential DsS are nearly always under \$100. A free frank may be had for as little as \$40.

9. **WILLIAM HENRY HARRISON.** b. Charles City Co., Va., 9 Feb. 1773. d. Washington, D.C., 4 April 1841. President 4 March–4 April 1841.

Harrison was the first President to die in office. The chill he caught at his inauguration turned into pneumonia, and he was ill during his entire presidency. His autograph is the earliest great presidential rarity; it alone prevents the formation of many sets of the signatures of the presidents in office. Very, very few items signed by Harrison in the White House have come on the market. Any new ones coming to light might sell for almost any sum. An authorization to the Secretary of State, who was Daniel Webster, to affix the seal of the United States to a pardon, signed by Harrison as President, sold a number of years ago for \$2,400, which gives a good idea of the level of Harrison presidential material.

Collectors failing to acquire Harrison in office have often fallen back on Harrison material signed in the period between his election and his fateful inauguration. Thus, one sees "Harrison as President-elect" documents in catalogues. An ALS from that period brings between \$2,000 and \$3,000 or even more.

Oddly enough, Harrison is relatively plentiful in all autographic forms *before* his presidency. He was governor of the Indiana Territory from 1801 to 1813, and in that capacity issued many DsS or ADsS, often vouchers for rations, including whiskey. These can usually be had for under \$100. ALsS from this period are \$300 up. Checks signed by Harrison sell for about \$100, franks somewhat less.

10. **JOHN TYLER.** b. Charles City Co., Va., 29 March 1790. d. Charles City Co., 18 Jan. 1862. President 6 April 1841–3 March 1845.

The letters of John Tyler are often charming, and he had the reputation in his own time of being intelligent and well read. His published letters seem to bear out those assertions. Nevertheless, he is but little in demand on the autograph market. ALsS are far from rare, and it is unusual for one to sell for more than \$300, even of presidential date, unless unusually lengthy. The ALsS are rather more plentiful than LsS or DsS. The usual DS is a ship's paper, worth around \$150 if attractive. Franks and autograph endorsements are under \$100.

11. **JAMES K. POLK.** b. Mecklenberg Co., N.C., 2 Nov. 1795. d. Nashville, Tenn., 15 June 1849. President 4 March 1845–3 March 1849.

The publication of the *Diary* of Polk (Chicago, 1910) showed that he was one of the more literate of our presidents, and his letters, which have not been collected, are marked with an excellent and distinctive style. Letters of presidential date are hard to get, which is a pity since they are often about the Mexican War and, because of the extreme unpopularity of that war with some elements in the United States, they are sometimes brilliantly defensive. Many letters of Polk's are about \$300 (virtually inevitably an ALS; he did his own writing), but a presidential ALS mentioning the Mexican War will certainly be above \$750 and probably a good deal more. DsS in office are scarce (\$200 up).

James K. Polk
 Zachary Taylor
 Millard Fillmore
 Franklin Pierce
 James Buchanan
 A. Lincoln

12. **ZACHARY TAYLOR.** b. Montebello, Orange Co., Va., 24 Nov. 1784. d. Washington, D.C., 9 July 1850. President 5 March 1849–9 July 1850.

Taylor's writing style was vigorous, and he had the military man's gift for careful and accurate description. His letters from the Seminole and Mexican wars to his family and friends give a stirring account of those controversial episodes in American history from the vantage point of the man in charge. The letters written in 1848 while he was campaigning for the presidency are justly famous. An ALS from either war, unless of merely routine military content, is worth \$1,500 or more; routine letters can be less than \$500. Taylor's letters of presidential date are naturally difficult to find since he was in office only sixteen months, and the collector will probably have to take what he can get; even DsS, which are often military commissions, are hard to get (\$200 or more).

13. **MILLARD FILLMORE.** b. Locke, N.Y., 7 Jan. 1800. d. Buffalo, N.Y. 8 March 1874. President 10 July 1850–3 March 1853.

So far no historian has risen to champion Millard Fillmore as a great man in American history. Most collectors look upon his letters as filling a gap in their sets—and nothing more. Few letters of any consequence have been sold, and few are likely to be around. His ALsS, except from the presidential three years, are in the \$100 to \$200 range and extremely plentiful at that price. He is, however, rather rare in any form from the presidential period; the price of presidential material is not much higher than that for his other years. DsS such as ship's papers are \$100 to \$150.

14. **FRANKLIN PIERCE.** b. Hillsborough, N.H., 23 Nov. 1804. d. Concord, N.H., 8 Oct. 1869. President 4 March 1853–3 March 1857.

The merit of sheer rarity is shown in the fact that a carte-de-visite photograph of Franklin Pierce, signed by him, recently sold for \$1,000, probably a record price for any carte-de-visite. It was the only known carte-de-visite of Pierce. For that price one could buy at least a dozen of Pierce's ALsS because he is one of the presidents most available in autograph—and least in demand. DsS are almost modestly priced. The best are the commissions that are also signed by Jefferson Davis, Secretary of War (\$100 to \$200). At the same price are rather interesting "orders to affix the seal of the United States" to treaties with various Indian tribes.

15. **JAMES BUCHANAN.** b. Mercersburg, Pa., 23 April 1791. d. Lancaster, Pa., 1 June 1868. President 4 March 1857–3 March 1861.

Buchanan's diplomatic adventures in England inspired his best letters. His presidential letters are rather humdrum in comparison, even though he was in office in the critical days when the North and the South were coming apart. All forms of his autographs are common. An ALS can often be bought for less than \$100; in office, around \$200. DsS, even in office, are occasionally priced at less than \$50, as is a free frank.

16. **ABRAHAM LINCOLN.** b. Hardin Co., Ky., 12 Feb. 1809. d. Washington, D.C., 15 April 1865. President 4 March 1861–15 April 1865 (two terms).

The veneration Americans rightly feel for the character and actions of Abraham Lincoln has made him both the most widely collected President and the most widely collected American. The collecting of Lincoln autographs and memorabilia began during his lifetime, received tremendous impetus from the tragic circumstances of his death, and has led to the formation of innumerable collections, private and institutional; it flourishes as much today as ever. The ridiculous and even gruesome accumulation of Lincoln relics has thankfully slackened in the last generation. Probably the last famous collection to contain large numbers of relics was that of Oliver Barrett, which was sold at auction at the Parke-Bernet Galleries, New York, in 1952. Barrett had devoted a lifetime to the collection of Lincolniana, which he shared with scholars. Carl Sandburg wrote an entire book about Barrett and his library entitled *Lincoln Collector. The Story of Oliver R. Barrett's Great Private Collection* (New York, 1950). Although confusingly arranged and written in Sandburg's most determinedly homespun style, it is well worth reading, not only for its Lincoln interest but as the history of an autograph collector who began his hobby at the age of thirteen and pursued it devotedly, not to say fanatically, for his entire life.

The Barrett Collection, which sold—even at a low point in the market—for a total of \$273,632.50, contained the finest array of Lincoln letters and documents ever brought to sale, but also a wide array of relics of the kind fancied by nineteenth-century collectors. These included the key to the box at Ford's Theatre in which the President was shot, a "piece of the towel used upon President Lincoln's wound, and saturated with his blood," and a piece of wallpaper from the room in which Lincoln died. There is ample indication that by the mid-twentieth century such preposterous memorabilia had lost their charm for collectors: most of these relics sold for

less than \$20, whereas the superb Lincoln letters that were offered were even then worth thousands.

Today, a Lincoln ALS from before the presidency costs around \$1,000 minimum; a presidential letter, \$2,000 minimum. In the various records and catalogues the collector will see prices that are somewhat less, but on closer inspection it generally turns out that the ALS is in fact a very short note, often of only a very few words (\$500). Lincoln's distinctive style lent itself, as is well known, to brevity of expression, and an unusually high proportion of his manuscripts are quite short. But how much they say in a few words!

Collectors like the autograph telegrams sent by Lincoln during the war; these ordinarily bring \$2,000 and up. Of course their content is often highly dramatic and of great historical importance.

Executive Mansion,

To Whom it may concern: *Washington, July 18* , 1864.

Any proposition which embraces the restoration of peace, the integrity of the whole Union, and the abandonment of slavery, and which comes by and with an authority that can control the armies now at war against the United States, will be received and considered by the Executive government of the United States, and will be met by liberal terms on other substantial and collateral points. and the bearers, or bearers thereof, shall have safe-conduct both ways.

Abraham Lincoln

A strong letter of Lincoln's can bring almost any amount. An ALS about Stephen Douglas—prepresidential, of course—sold recently for \$6,250. The record at the moment for a single letter is \$20,000 for the celebrated reply of Lincoln to an eleven-year-old girl who suggested he grow a beard

to improve his looks. Many Lincoln ALSs have brought \$5,000.

Lincoln checks are worth \$1,500 to \$2,000. Other ADsS and DsS are \$500 to \$1,000.

In a recent auction season at the Hamilton Galleries, autograph endorsements of Lincoln's were sold for an average of \$450. Although many famous leaders have endorsed documents, no one has ever used the form better than Lincoln. The most common is that in which Lincoln writes that the petitioner mentioned in the document may be discharged upon taking the oath of 8 December 1863. This referred to former Confederate soldiers. That form is rather standardized, but other Lincoln endorsements concerning appointments, commissions, and various government business are very much to the point and sometimes quite sarcastic.

Autograph franked envelopes of Lincoln are worth \$500. A very rare form, "Free. A. Lincoln P.M. New Salem Ills. Sept 22," on an 1835 letter (by someone else), sold for \$4,250.

Signed photographs of Lincoln are extremely desirable; the last few sold have ranged in price between \$1,100 and \$2,100.

The letters of Mrs. Mary (Todd) Lincoln (1818-82) are much collected. An ALS is \$500 to \$1,500, although they are not especially rare. A most remarkable ALS in which Mrs. Lincoln accused Andrew Johnson of complicity in her husband's death sold recently for the record price—\$6,000.

The principals in the Lincoln assassination have all been collected in autographic form. An ALS of John Wilkes Booth (1838-1865), not about the assassination, rarely sells for less than \$1,000. A signed carte-de-visite photograph of the actor is \$350. An ALS of Boston Corbett, who shot Booth during the pursuit of the assassin by Federal troops, recently sold for \$200.

Among the other conspirators, Samuel B. Arnold is the most common because he long survived the events. His ALSs are usually under \$100. They were for the most part written much later. Mrs. Mary Surratt's rare letters are worth \$750 if not more. Collectors have even gone after material of Christian Rath, who supervised the execution of the conspirators; a signed photograph recently brought \$300.

Several eyewitness accounts of the execution or diaries have also survived (\$500). An account by a member of the cast of *Our American Cousin*, which was being performed when Lincoln was shot, sold for \$450.

Finally, there is a perennial market for certain people connected with Lincoln. Letters and documents have been sold of Azel W. Dorsey, who was his schoolteacher in Indiana in 1824 (DS, \$120). Lincoln's friend

and biographer William H. Herndon (1818–91) wrote many fine letters in which he discussed Lincoln; they are actively sought by collectors. A superb letter reading in part “Lincoln believed in God . . . a thoroughly religious man by nature, though not a Christian” sold for \$500.

The Collected Works of Abraham Lincoln were issued in nine volumes (New Brunswick, 1953–55) edited—and unusually well—by Roy P. Basler. The set is the most important printed item for the Lincoln collector because an unusually diligent effort was made to collect Lincoln’s writings, and a very high percentage of all the Lincoln material coming on the market is published there with a note of its provenance. Basler’s introduction contains much important background material for the Lincoln collector. In addition, Basler published in *Manuscripts* magazine, XXV, No. 1 (Winter 1973), an article called “The Evolution of Abraham Lincoln’s Handwriting,” which is illustrated by an important series of photographic reproductions of various documents written by Lincoln between 1826 and 1865.

17. **ANDREW JOHNSON.** b. Raleigh, N.C., 29 Dec. 1808. d. Carter Station, Tenn., 31 July 1875. President 15 April 1865–3 March 1869.

ALsS of Johnson in the White House are very rare; a letter of good content would undoubtedly bring a price in the thousands. Even ALsS of the nonpresidential years are hard to get (\$300 to \$400 or more). LsS of the presidency are \$250. The collector’s best bet on Johnson is his presidential DsS, which sell for around \$50 to \$100, unless of unusually good content; a good DS ordering the affixing of the seal of the United States on the Proclamation of Amnesty that freed Jefferson Davis sold for \$325.

Any kind of manuscript relating to the attempted impeachment of Andrew Johnson is of the greatest importance and rarity. Copies of the form of impeachment, engrossed on vellum and signed by the sponsors, have been sold; in 1970 one sold for \$8,000. Anything by Johnson himself mentioning the impeachment would, of course, be of very high value.

18. **ULYSSES S. GRANT.** b. Point Pleasant, Ohio, 27 April 1822. d. Mount McGregor, N.Y., 23 July 1885. President 4 March 1869–3 March 1877 (two terms).

Grant’s writing style has been admired by an array of critics and by other writers, including Edmund Wilson and Gertrude Stein, and his letters are written with a striking clarity and precision. They are a pleasure to read and own. Toward the end of his presidency the manifold difficulties

of his life apparently led to a general falling off of his faculties, and the letters of that date are less interesting than the war letters and those from his earlier years in the presidency.

Grant's autograph is extremely common. ALsS cost between \$100 and \$300, including those of presidential date. ADsS are around \$200, DsS around \$50. Autograph telegrams of Civil War date cost somewhat more, as they were generally written in the thick of action and relate to important military events (\$300).

The signed carte-de-visite photographs of Grant are also plentiful and can often be bought for under \$100. Grant checks are about \$100 to \$150.

19. **RUTHERFORD B. HAYES.** b. Delaware, Ohio, 4 Oct. 1822. d. Fremont, Ohio, 17 Jan. 1893. President 5 March 1877–3 March 1881.

Much if not most of the good Hayes material is in institutional libraries, and his autograph is rather uncommon. On the other hand, there is little demand for it among collectors except to fill out presidential sets, and prices are not high. ALsS are more commonly seen than LsS and bring from about \$150 to \$200. A DS may usually be bought for under \$100. Signed photographs of Hayes are not very common. A carte-de-visite costs around \$200 if signed during the war years when he was a colonel, and a cabinet photograph not of the White House years about \$150.

Hayes introduced the famous "Executive Mansion card," which was specifically designed to be signed by the president for autograph seekers. It is a card about 3 by 4 inches bearing in the upper right corner the imprint "Executive Mansion," as the White House was then called. Examples may usually be bought for around \$25.

20. **JAMES A. GARFIELD.** b. Cuyahoga Co., Ohio, 19 Nov. 1831, d. Elberon, N.J., 19 Sept. 1881. President 4 March 1881–19 Sept. 1881.

Garfield is one of the two great presidential rarities, the other being William Henry Harrison. Like Harrison's, Garfield's autograph is plentiful from his prepresidential life but of course very scarce from the few months he was in office. ALsS from his earlier life are not expensive, \$150 to \$250; DsS are around \$100.

Garfield was shot by Charles J. Guiteau on 2 July of 1881, but did not die until September. During that period he possibly signed a few items. A check dated 3 May 1881 was recently sold for \$575. Other than that, no material by Garfield during 1881 has appeared on the open market, and it is difficult to say what any would realize.

Quite a number of letters and documents by Charles J. Guiteau (1840?-82) have come on the market; they generally sell for under \$100.

Signed carte-de-visite and cabinet photographs of both Garfield and Guiteau are available, Garfield at around \$200, Guiteau at about half that.

21. **CHESTER A. ARTHUR.** b. Fairfield, Vt., 5 Oct. 1830. d. New York City, 18 Nov. 1886. President 19 Sept. 1881-3 March 1885.

During the Civil War Arthur was Quartermaster General of New York State; the greater part of the autographs that come on the market are from 1861 and 1862, when he held that post. ALsS are worth around \$100, DsS around \$75. Any manuscripts of presidential date are difficult to get and worth much more. A check sells for about \$50 to \$75. Signed photographs of Arthur are rare and have brought up to \$400. Arthur used an "Executive Mansion" card with an engraved vignette of the White House for signing his signature for autograph collectors, a practice followed by many later presidents. Arthur's cards sell surprisingly well, up to \$100.

- 22 and 24. **GROVER CLEVELAND.** b. Caldwell, N.J., 18 March 1837. d. Princeton, N.J., 24 June 1908. President 4 March 1885-3 March 1889 and 4 March 1893-3 March 1897 (two terms).

Andrew Johnson

U. S. Grant

R. B. Hayes

J. A. Garfield

Chester A. Arthur

Cleveland was well educated and a clear and careful writer, although his hand is at times difficult to read. His autograph is extremely common. ALsS are nearly always under \$100, even those of presidential date; DsS

are usually under \$50; the White House card signed, around \$40. Checks appear to be rare; they sell for about \$250. Signed photographs are plentiful and are usually under \$100. Cleveland was one of the first Presidents to pose for photographs with his cabinet, which they then all signed. These interesting pieces of historical photography are worth from \$200 up.

23. **BENJAMIN HARRISON.** b. North Bend, Ohio, 20 August 1833. d. Indianapolis, Ind., 13 March 1901. President 4 March 1889–3 March 1893.



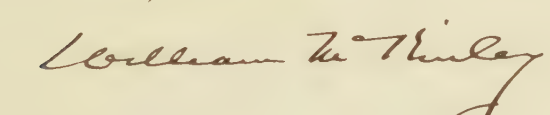

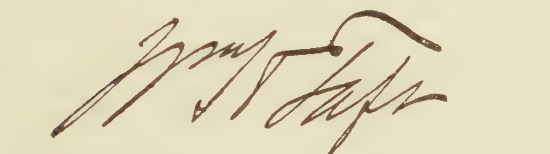
With Benjamin Harrison the TLS begins to appear among presidential autographs. A Harrison TLS is usually under \$100. A presidential ALS is \$250, an LS about \$100. His White House card signed is around \$75; a carte-de-visite, \$200. Ordinary DsS as President are nearly always under \$75. There is little demand among collectors for Harrison's autograph.

25. **WILLIAM MCKINLEY.** b. Niles, Ohio, 29 January 1843. d. Buffalo, N.Y., 14 September 1901. President 4 March 1897–14 Sept. 1901 (two terms).

The amiable McKinley is rare only in autograph letters of presidential date. Other ALsS are to be had for under \$100, often under \$50, as are LsS. DsS are plentiful even from the presidential years and worth less than \$100. TLsS are about \$35 and autograph telegrams usually less than \$75. Signed carte-de-visites are about \$50, cabinet photographs about \$125, and photographs made with the officers of his cabinet, signed by him and them, are about \$200. Autographs of his assassin Leon Czolgosz are unknown.

26. **THEODORE ROOSEVELT.** b. New York City, 27 Oct. 1858. d. Sagamore Hill, Oyster Bay, N.Y., 6 Jan. 1919. President 14 Sept. 1901–3 March 1909 (two terms).

No President has left behind him more letters and other autographs than Theodore Roosevelt. His signature is common in all forms, and the number of his letters extant is positively staggering. The editors of his collected letters are said to have had over a hundred thousand to choose from. Letters, speeches, and articles poured from him, the products of an active though essentially shallow mind. Although he was a professional writer for several periods during his life and a magazine editor, it is difficult to get a Roosevelt letter that says much; most of them are quite routine.

The only part of the Roosevelt production that could possibly be described as scarce are ALS of presidential date, and even these run only about \$250. LS and especially TLS can cost between \$100 and \$200 if the content is remarkable, but many have sold for under \$100. Checks cost about \$50 to \$125. During Roosevelt's term the "Executive Mansion" card became "The White House" card; Roosevelt's sell for only about \$25.

Innumerable typescripts exist of articles and speeches by Roosevelt, often revised in his manuscript. These bring from \$100 to \$200.

The average signed—and inscribed—photograph of Roosevelt is worth around \$50. A photograph of him at the head of his "Rough Riders," signed, brings about \$250.

It appears that Roosevelt's popularity with collectors is on the decline.

Eight volumes of the *Letters of Theodore Roosevelt* were published by the Harvard University Press in 1951–1954.

27. **WILLIAM HOWARD TAFT.** b. Cincinnati, Ohio, 15 Sept. 1857.
 d. Washington, D.C., 8 March 1930. President 4 March 1909–3 March 1913.

Although Taft's career included not only the presidency but also the secretaryship of war and the position of Chief Justice of the United States, he has not attracted autograph collectors. A presidential ALS is around \$100; TLS bring \$50, and DS often under \$50. Signed photographs are

\$50 to \$100. Letters out of presidential office seldom rise above \$100.

Taft's White House card is a \$25 item.

28. **WOODROW WILSON.** b. Staunton, Va., 28 Dec. 1856. d. Washington, D.C., 3 Feb. 1924. President 4 March 1913–3 March 1921 (two terms).

Autographs of Wilson, except ALsS, are in ample supply. Because of his teaching, his university administrative positions, and his books, his schedule of letter writing was impressive throughout most of his life. Naturally most desirable are letters from the period of World War I, but they are difficult to find. The longest letters are from his Princeton years, 1890–1910.

Wilson's TLsS (he sometimes used the typewriter himself) are abundant at under \$100. ALsS are around \$250. DsS as President are usually under \$100, and the White House card the same. Of course any letter or manuscript relating to one of the numerous controversies that marked Wilson's career at Princeton, as Governor of New Jersey, and as President can bring up to \$1,000.

Photographs of Wilson, signed, are around \$100; with his cabinet, signed by all, around \$250.

Wilson wrote more books than any president before him except Theodore Roosevelt, and copies of his various works, signed or inscribed, are often on the market. Most of the books are not rare and can be bought signed for under \$100. His *History of the American People* (1902) has been found extra-illustrated with 100 letters and documents of Wilson and notables of his time extended from five volumes to ten, a most unusual old-fashioned treatment of a twentieth-century book (\$1,500).

The *Papers of Woodrow Wilson* has been in the course of publication by the Princeton University Press since 1966.

29. **WARREN G. HARDING.** b. Blooming Grove, Ohio, 2 Nov. 1865. d. San Francisco, 2 Aug. 1923. President 4 March 1921–2 Aug. 1923.

Harding was a surprisingly good letter writer; his letters to his close friends are pungent and good-natured. TLsS in office bring around \$150 to \$250, but ALsS are practically unknown; none have been on the market in a number of years. The White House card of Harding, signed, brings about \$50. Harding also used a presidential card with the arms of the office in gold; these are more valuable, signed—up to \$100.

An AQS of Harding has been seen, reading in part: "Our greatest assurance at home lies in a virile, intelligent, resolute people . . ." (\$150). In addition, a number of his speeches and pamphlets were signed by him. They are rather rare and worth \$150 to \$200.

Signed photographs of Harding are available at around \$50. Photographs with his cabinet and signed by all bring \$400 to \$500, primarily because Hoover was in his cabinet, and so such photographs are signed by two presidents.

In 1963 and for some years thereafter, about one hundred racy love letters from Harding to his mistress Carrie Phillips aroused a surprising amount of controversy. Found by the historian Francis Russell while he was doing research on Harding, the letters were given to the Ohio Historical Society, but then were claimed by members of the Harding family. A long and rather bitter series of discussions followed, which prevented the publication of the letters. They were finally given to the Library of Congress but are sealed, and reading them is prohibited until the year 2014, when (it may be surmised) interest in Harding and his romance will be minimal.

30. **CALVIN COOLIDGE.** b. Plymouth Notch, Vt., 4 July 1872. d. Northampton, Mass., 5 Jan. 1933. President 3 Aug. 1923–3 March 1929 (two terms).

Like so many Presidents, Coolidge is hard to get in ALS of presidential date, but unlike most of the others, he is relatively rare from any period. A presidential ALS is worth around \$500; other letters, usually TLS, well under \$100. DsS as President are \$35 to \$75. A signed photograph brings under \$50; with his cabinet, around \$300 to \$400. The White House card sells for \$40; a check, for \$40 to \$50.

Coolidge's *Autobiography* was published in 1929; his other printed works include a book with the wonderful title *Have Faith in Massachusetts*. These, especially the latter, are often found signed and inscribed at about \$25.

31. **HERBERT HOOVER.** b. West Branch, Iowa, 10 Aug. 1874. d. New York City, 20 Oct. 1964. President 4 March 1929–3 March 1933.

Presidential ALS of Hoover are considered great modern rarities. None has appeared at public sale in some years; the last sold brought over \$1,000. TLS as President are not rare (around \$100). ALS from other periods of his life are rather expensive (\$250). The White House card,

signed, brings about \$50; checks are virtually unobtainable. Signed photographs are around \$100; those with his cabinet and signed by all, around \$300. Hoover sent out Christmas cards and various acknowledgments to well-wishers with facsimile signatures; he was the first president to do so.

Hoover wrote a number of books. These are not particularly expensive, signed or inscribed (\$50 to \$100), unless the particular book is rare—and several are. Then the price is dictated by the value of the book as a printed rarity.

32. **FRANKLIN D. ROOSEVELT.** b. Hyde Park, N.Y., 30 Jan. 1882.
d. Warm Springs, Georgia, 12 April 1945. President 4 March 1933–
12 April 1945 (four terms).

The market for Franklin Roosevelt's autograph does not flourish as it did at the time of his greatest popularity and immediately after his death. It is more than well supplied. Roosevelt is known to have used assistants who legitimately forged his hand. His own handwriting also varied, especially later in his life, and it is sometimes difficult to be certain whether one has the real signature or not.

The Roosevelt market also suffers from the overwhelming number of Roosevelt letters that say nothing. He and Mrs. Roosevelt both seem to have had an earnest desire to see that every letter they received was answered, and the supply of their autographic material is clogged with the most routine sort of correspondence, which is not enticing to the collector.

A good Roosevelt ALS sells for \$300 to \$400, more as President. The incredibly numerous Tls range between \$10 and \$125. Ds are \$50 to \$100; the White House card, which is scarcer in his case than in that of some other modern presidents, is \$75 to \$100. Checks are \$100 to \$150.

There is an immense range of signed Roosevelt photographs. The standard type, with signature only, sells for about \$50. Those with his cabinet, signed by all, are about \$400 (there are, of course, a number of different versions of these because his cabinet changed during his four terms). The most interesting Roosevelt photograph sold recently was a shot of him before Congress asking for a Declaration of War in December 1941, signed by the President (\$850).

Roosevelt has a big bibliography of printed works. Signed and inscribed, these are generally available for under \$100.

Both ALS and Tls of Eleanor (Roosevelt) Roosevelt (1884–1962) are very common and sell for about \$50. Signed photographs are about the same price.

Woodrow Wilson
Warren G. Harding

Calvin Coolidge

Herbert Hoover

Franklin Roosevelt

Harry Truman

Dwight D. Eisenhower

Four volumes entitled *F.D.R. His Personal Letters*, edited by Elliott Roosevelt, were published in New York 1947–50.

33. **HARRY S. TRUMAN.** b. Lamar, Missouri, 8 May 1884. d. Independence, Missouri, 26 Dec. 1972. President 12 April 1945–20 Jan. 1953 (two terms).

It does not appear that any ALsS of Truman have come onto the public market, although surely it is only a question of time before they appear, since Truman's outspoken letters have already become legendary. Many LsS, in and out of office, have been sold, usually for under \$100. Checks have been extraordinarily common at auction; they usually sell for between \$50 and \$100, although some have brought more. Quite a series of mimeographed press releases on public affairs, signed by Truman as President, have been sold at around \$50. Photographs are very numerous, especially those on holiday greetings. Most photographs sell for around \$100, but those with his cabinet, signed, are around \$300; those of the inauguration, signed, around \$300, and with Eisenhower, around \$400.

34. **DWIGHT D. EISENHOWER.** b. Denison, Texas, 14 Oct. 1890. d. Washington, D.C., 28 March 1969. President 20 Jan. 1953–20 Jan. 1961 (two terms).

TLsS by Eisenhower have already been sold in large numbers, and prices between \$100 and \$200 for the most part established. No ALsS to speak of have yet come on the public market. No doubt those written by Eisenhower during the Second World War will be most in demand. In the White House, Eisenhower used a card with his signature reproduced on the recto and a note on the verso that the signature was in fact a reproduction. These are worth around \$25.

Signed photographs of Eisenhower range between \$100 and \$200; with his cabinet, signed by all, around \$300.

Eisenhower's *Crusade in Europe* (1948), issued in a "limited" edition of 1,426 copies, signed by Eisenhower is now selling for around \$100; his *Mandate for Change* (1963) in a limited edition of 1,500, signed, sells for about \$50.

35. **JOHN F. KENNEDY.** b. Brookline, Mass., 29 May 1917. d. Dallas, Texas, 22 Nov. 1963. President 20 Jan. 1961–22 Nov. 1963.

During the first few years after the assassination of Kennedy, a sort of hysteria prevailed in the autograph market. Unusual, even bizarre, items come on the market and brought enormous prices. The autographs of Mrs. Kennedy, the assassin Oswald, *his* assassin Ruby, and so on were collected. The entire episode is one of the strangest in the history of collecting, in some ways surpassing even the ghoulish interest felt in the circumstances of Abraham Lincoln's death. At present the Kennedy market has subsided, partly because of the doubt still felt concerning the authenticity of many Kennedy items.

The first publicly sold Kennedy items were put up at auction in 1961, during his lifetime: two LsS, one to a grade school class in Plattsburgh, New York, of routine patriotic content (\$130). A presentation copy of his book *Profiles in Courage* sold for \$22.

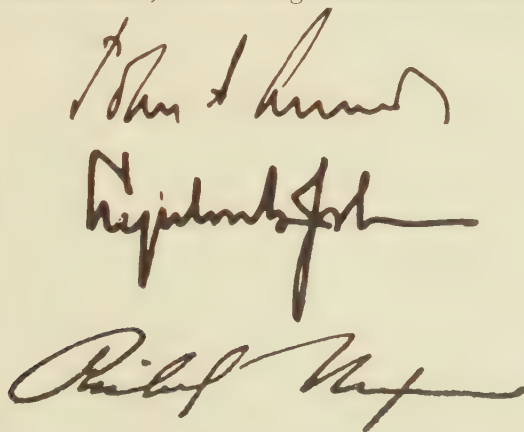
In the spring of 1964 the first material sold after the assassination was a copy of *Cyrano de Bergerac*, used by Kennedy at school and signed by him (\$425), and some annotations on a memo pad (\$190). Also in 1964, the first copy was sold of Kennedy's privately printed memoir of one of his brothers, *As We Remember Joe* (Cambridge, 1945), for the very high price of \$1,000.

It was not until a year after the assassination that interest in collecting Kennedy autographs rose sharply, and as a result more material came to the auction block. Over fifty pieces were sold between September 1964 and August 1965. The highest price was \$9,500 for a group of letters (two ALsS, two LsS) relating to the PT-109, the vessel that was torpedoed during World War II with Kennedy aboard. The letters and photographs were the property of the family of a Kennedy shipmate who was lost at sea—John Kirksey, Jr. One of the letters included Kennedy's own account of the loss of Kirksey:

We were sheared by a fast-moving Japanese destroyer . . . Some of us were left on the boat, others thrown into the water; it took several hours for us all to get together, and when we finally had—two men were missing, one of them Jack [Kirksey].

A flood of Kennedy autographic material and memorabilia resulted from the worldwide publicity over the PT-109 file. More copies of *As We Remember Joe* were sold for prices up to \$2,600, signed. *Profiles in Courage*, signed, sold for \$625. ALsS sold for \$500 to \$1,000. One on the stationery of Choate School to a friend signed "Smuttily yours, Jack Kennedy" made no less than \$2,700. Even LsS sold in the high hundreds of dollars.

After 1965, however, attrition in prices set in. It was discovered not only that Kennedy had employed secretaries who mimicked his signature but his office had used lavishly the writing instrument called the "autopen."



The image displays three distinct handwritten signatures of John F. Kennedy, arranged vertically. The top signature is a cursive 'John F. Kennedy' with a large, sweeping 'J'. The middle signature is more stylized and compressed, appearing as 'John F. Kennedy'. The bottom signature is highly fluid and cursive, with a large, sweeping 'J' and a long, trailing flourish.

Doubt was cast upon many of the signatures being offered for sale. A brilliant piece of autographic detection by the dealer and auctioneer Charles Hamilton, in a book called *The Robot That Made a President*, established the

existence of a whole series of secretaries and machines that had signed "Kennedy" letters. It has become customary since the appearance of that book to catalogue Kennedy signatures for sale as signed "with robot signature IV," and so forth.

The decline in Kennedy prices that set in did not, of course, mean that good items failed to bring good prices. A twenty-two-word extract from his Inaugural Address, written on White House stationery and signed by Kennedy, sold in 1972 at the high price of \$11,000, probably the highest price paid for any presidential document since Lincoln's. On the other hand, a vitriolic Kennedy ALS about the political columnist Jack Anderson sold for only \$1,000, undoubtedly less than it would have brought during the Kennedy boom.

At present, TLsS catalogued as actually signed by Kennedy sell for \$200 to \$500, although a few make more. Signed menus, programs, and the like bring around \$250 to \$350. Checks are around \$150. Signed photographs are expensive if they appear to be "correct"—i.e., not signed by the "autopen" (\$300 to \$350).

The market for the fringe material is not completely gone but it is seriously faded. Autographs and letters have been sold by A. R. Evans, "the Australian coast watcher who saved the PT-109 crew," and Kohei Hanami, commander of the Japanese destroyer that rammed the PT-109 (autographs \$25, letters around \$100). The enthusiasm for autographs of John F. Kennedy has more than carried over to those of his wife, Mrs. Jacqueline (Bouvier) Kennedy Onassis (1929–). In 1964 an ALS by Mrs. Kennedy to an Englishman who had applied to her for money sold for \$3,000. The price was hailed at the time as being the record for a letter by a living person (and one who at the time was only thirty-five years old!). No letter since then has equaled that price, but three ALsS to the actor Basil Rathbone (1892–1967), sold while both were alive, brought \$1,600. Even in the 1970 auction season, seven ALsS brought between \$375 and \$800 each.

The Charles Hamilton Galleries in New York have specialized in Mrs. Kennedy material—all the above records are from their sales—and have also sold a number of manuscripts of Lee Harvey Oswald and Jack Ruby. ALsS, ADsS, postcards, and greeting cards by Oswald have been sold there, as well as his baptismal certificate and letters by his mother. Most Oswald ALsS have brought between \$500 and \$1,000, but a letter to his mother from Minsk, Russia, sold for \$1,200, and another to her about the reversal of his military discharge to a dishonorable status, sold for the

M. Washington
A Adams Louisa Catherine Adams
Elizabeth Monroe D.P. Madison
Julia D Grant H. Harrison
Lucy W. Hayes Julia G Tyler
Abigail Fillmore Lucetta R. Garfield.
Frances Cleveland.

Some First Ladies: Martha Washington, Abigail (Mrs. John) Adams, Louisa Catherine (Mrs. J. Q.) Adams, Elizabeth Monroe, Dolley Payne Madison, Julia D. Grant, Anna (Mrs. W. H.) Harrison, Lucy Hayes, Julia Tyler, Abigail Fillmore, Lucretia Garfield, Frances Cleveland

record—\$3,000. A number of envelopes addressed by Oswald have sold for about \$100 each. This market does not appear to be growing.

The letters of Jack Ruby that have appeared on the auction market have been the ALS written from his cell in the Dallas city jail. They have been of enormous length and largely incoherent. The most expensive sold for \$1,000 (it was thirty-three pages long!).

36. **LYNDON B. JOHNSON.** b. Stonewall, Texas, 27 Aug. 1908. d. San Antonio, Texas, 22 Jan. 1973. President 22 Nov. 1963–19 January 1969 (two terms).

TLs of Johnson sold before his death have brought between \$50 and \$150. A few written from the White House have brought as much as \$400; one outstanding piece reached \$1,000. So far, ALS have not been

seen. Signed photographs, which are numerous, bring under \$100. The White House card signed by Johnson is about \$50. Like Kennedy, Johnson had the habit of adding holograph notes to his typed letters; so a letter described as a TLS may in fact be a more desirable item than it sounds.

37. **RICHARD M. NIXON.** b. Yorba Linda, Calif. 9 January 1913. President 20 January 1969– (two terms).

During the auction season 1971/72 an ALS described as “the first to appear at auction” brought \$2,000. Several ANsS have been sold for under \$100; they would now be more expensive. Quite a few photographs signed by the President and members of his family have been on the market at about \$100. An excellent article by John M. Taylor on Nixon’s signature and his use of the autopen appeared in *Manuscripts*, Fall 1972, pp. 280–82.

It is difficult to make any generalization about the cost of complete sets of the autographs of the Presidents. Many sets are formed that contain only DsS, the White House cards, or routine LsS, many signed before or after the presidency. Such a set might cost at little as \$1,000. A set consisting of only DsS from Washington to Wilson—in office, except for Washington, Van Buren, W. H. Harrison, Tyler, Taylor, and Garfield (in other words, the “difficult” ones)—sold for \$4,250. A collection of all Presidents from Washington to Franklin Roosevelt, ALsS but not all in office, was recently offered at \$11,000. It is known that complete collections of the presidential signatures in office have changed hands privately and, needless to say, for very large sums. Such collections can still be formed.

Several collections of signed or endorsed checks of the Presidents have been formed. One of these, the Jules K. Sindic Collection, which had John Adams and Polk in endorsement form only, no check of Zachary Taylor or Nixon, and a forgery of Pierce, sold recently for \$7,750.

13 The Performing Arts

THE SENTIMENTAL AFFECTION in which the great singers, actors, and dancers of the past have been held by their admirers has assured steady interest in their autographs. Collectors of historical and literary autographs have traditionally looked down on collectors of theatrical material, but the status of this field is being steadily bettered by today's sharply increased interest in the history of the stage and films. The boom in collecting "nostalgia" (i.e., the artifacts of the 1920s and 1930s), which began in the 1950s, has extended to many of the autographs of that era. Collectors are realizing that the history of entertainment is a respectable field for study and collecting, which emphasizes outstanding artists of the theatre and music, and is *not* merely the accumulation of "movie star" photographs sent out by the Hollywood studios.

The most valuable theatrical autographs are naturally those of the established stage luminaries of the past, although the past need not be very distant. Little material of actors and musicians is likely to be available of earlier date than the eighteenth century. In fact, the reign of David Garrick at the Drury Lane Theatre (1747–76) begins the "collectible" era for theatrical autographs. In music, famous performers of the eighteenth century are very rare unless they were also composers, as in fact they often were. Only from late in that century do some letters of singers and musicians survive. A series of twelve ALsS dating from 1780 to 1786 from Gasparo Pacchierotti (1740–1821), one of the most famous castrato singers, addressed to the novelist Fanny Burney, were sold in 1962 for \$200. From the early nineteenth century to the present, autographs of performing artists are abundant in all forms, and the general level of price is relatively modest.

No more attractive field of autograph collecting exists, and none lends itself better to display. The autographs and especially the signed or inscribed photographs of actors and singers are often framed along with engravings, programs, scores, even tickets of admission, and are handsome decorations as well as collector's items. Quantities of such mementos for embellishing theatrical autographs have been preserved.

The priorities among varieties of autographs of modern (since about mid-nineteenth century) theatrical personalities differ from those in other fields of autographs. The signed or inscribed photograph is by far the most common type, followed by signed programs or scores, and finally, letters. About the only DsS of interest to the collector in this field are contracts signed by the artists.

The signed photographs of today's "stars" are easily available, for the most part priced under \$5. Those sent out by studios, agents, and other representatives are known often to be signed by secretaries, who almost have to be employed on account of the mass of correspondence. There are literally hundreds of thousands of these in existence.

Nineteenth-century photographs of performers, actresses in particular, are hardly less common. Incredible quantities were sold to the public from about 1860 on. Signed photographs of the best-known performers command prices up to \$50, but many of the less familiar can be bought at prices hardly higher than those of present-day photographs.

Edwin Booth. Charlotte Cushman.
 Adelina Patti. John Howard Payne.
 Edwin Forrest. Fanny Kemble.
 L. Keene. Joseph Jefferson.
 Jenny Lind. Clara L. Kellogg.
 E. A. Sothorn. W. E. Burton.

Actors and Singers: Edwin Booth, Charlotte Cushman, Adelina Patti, John Howard Payne, Edwin Forrest, Fanny Kemble, Laura Keene, Joseph Jefferson, Jenny Lind, Clara L. Kellogg, E. A. Sothorn, W. E. Burton.

Good ALS of most famous performers are hard to find. Exceptions are performers like Edwin Booth, Mary Garden, or Ignace Paderewski, who were involved in other nonperforming activities, producing, directing, or—in Paderewski's case—politics. As in every other field, the collector will prefer an ALS in which the writer mentions his principal profession.

The letters of impresarios, stage directors, and conductors can also be collected, and at present-day prices they are an excellent field for the beginner. As well as being modestly priced, they are often most amusing. For a collector with an interest in show business no letters are more rewarding than those of Phineas T. Barnum (1810–91). Barnum's gift for hoopla reached into his correspondence, the subjects of which are not

Ignace Paderewski

Theodore Thomas

Anton Rubinstein

Emma Calvé

John McCormack

those of most people's letters; an inquiry about a giant who may be available for exhibition is an example. A characteristic letter sold in 1969 for \$110 read in part: "I am glad you are advertising liberally. There is no power like Printer's Ink judiciously applied . . . I recommend Advertising as the first, second & third element of Success." A more bizarre recollection of Barnum's career that came to auction was the original manuscript bill of sale for a Negro slave woman called Joice Heath, who was sold to Barnum in Kentucky in 1835 for \$1,000. Barnum described her at the time as 161 years of age and the former nurse of George Washington. The old woman was put on exhibition in New York, where she fascinated huge crowds with anecdotes of the infancy of the great man whom she had dandled, but she died within the year and a postmortem revealed her to have been about seventy years old (the manuscript bill of sale realized \$150 in 1964). When photography came in, Barnum distributed photographs of his "stars" and was often photographed with them. A photograph of Barnum with the little man who was perhaps his most famous protégé, "General Tom Thumb" (Charles S. Stratton, 1838–83), sold recently for \$100.

A few of the multitudes of performers whose autographs can be collected are listed in the following chart, with the price of an ALS of theatrical or musical content:

Theatre

Maude Adams (1872–1953): \$25

Tallulah Bankhead (1903–68): \$25

Barrymore, Ethel (1879–1959), **John** (1882–1942), and **Lionel** (1878–1954): \$25

John is the most popular with collectors. A scrapbook he kept during his famous run of *Hamlet* in 1925 was sold for \$300.

Sarah Bernhardt (1844–1923): \$50 to \$75

Of established and perennial popularity with collectors. Her letters in French and English are not rare, but there is a steady market for them. Signed photographs are about \$35.

Dion Boucicault (1820?–90): \$20

Undercollected considering his important role in the history of the American theatre.

Edward Gordon Craig (1872–1966): \$25 to \$50

His letters, which often set forth his theories on staging, are prime

material in theatrical history. The AMss of short articles have been sold for about \$75.

Eleonora Duse (1859–1924): \$30 to \$40

Rachel Félix (1820–58): \$50

Edwin Forrest (1806–72): \$50

David Garrick (1717–79): \$150 to \$250

His letters are probably the most expensive of any actor's because of his numerous connections with the prominent literary men of his time—e.g., Dr. Johnson.

William Gillette (1855–1937): \$25

William S. Hart (1870–1946): \$25

Sir Henry Irving (1838–1905): \$20

Mrs. Dorothy Jordan (1762–1816): \$50

Unusually interesting, not only because she was the leading comedienne of her day, but also the mistress of King William IV of England and mother of his many children.

Edmund Kean (1787–1833) and his son **Charles Kean** (1811–68): \$50

Frances Anne (Fanny) Kemble (1809–93): \$50 to \$75

Lola Montez (Dolores Eliza Gilbert) (1818?–61): \$100

John Howard Payne (1791–1852): \$100 to \$150

This interesting actor was not only the author, translator, and adapter of more than sixty plays; he was also the author of the song “Home, Sweet Home.”

Mary Pickford (1894–): \$25

Will Rogers (1879–1935): \$50

Signed photographs are worth around \$50 also. An ALS was recently sold framed in a stiffened rope used by Rogers in his celebrated act (\$185).

Mrs. Sarah Siddons (1755–1831): \$100 to \$150

Ellen Terry (1848–1928): \$50

Rudolph Valentino (1895–1926): \$50

A signed photograph is around \$40. A copy of Booth Tarkington's *Monsieur Beaucaire*, inscribed by Valentino, recently brought \$55.

Music and Dance

Enrico Caruso (1873–1921): \$50

The caricatures for which Caruso was famous, including self-caricatures,

sell for around \$100. Signed and inscribed photographs, depending on size and length of inscription, are \$50 to \$100.

Sergei Pavlovitch Diaghilev (1872–1929): \$75 to \$100

The great ballet impresario is rare in ALS form. His correspondence of nineteen ALSs and two ACs to his friend Grigoriev sold for \$2,500 some years ago. Diaghilev is usually seen in the form of ADsS or DsS, almost always contracts, which cost \$100 up depending on the artist contracting. His autograph is popular with collectors.

Loie Fuller (1862–1928): \$25

Mary Garden (1877–1967): \$20

Extremely common. Signed photographs, especially as Mélisande, bring more.

Yvette Guilbert (1865?–1944): \$25

Joseph Joachim (1831–1907): \$30 to \$40

Jenny Lind (1820–87): \$25

Very plentiful.

John McCormack (1884–1945): \$25

Inscribed photographs, around \$40.

Waslaw Nijinsky (1890–1950): No recent sales

Extremely rare in any form. A contract with Diaghilev signed in several places by Nijinsky sold for \$1,100 a decade ago. One brief ALS has been sold publicly since (\$160).

Ivor Novello (1893–1951): \$20

Vladimir de Pachmann (1848–1933): \$15

Antonio Scotti (1866–1936): \$30

Inscribed photograph, \$50.

John Philip Sousa (1854–1932): \$30 to \$40

Arturo Toscanini (1867–1957): \$40

Inscribed photograph, \$50.

Although theatrical autographs¹ have become a full-fledged area of collecting with dealers who specialize in the field, much material being offered at the most important auction houses and shown at many exhibitions, the collecting of notable sports figures remains almost entirely the province of juvenile collectors. The autographs of most modern ballplayers, riders, and swimmers are traded by youths and do not appear in shops and at auctions. Most cost under \$5, often a good deal less.

14 Care and Treatment of a Collection

Control

ALTHOUGH FEW AUTOGRAPH BUYERS today are assembling the enormous collections of yesterday, five or ten thousand letters, even small collections demand the keeping of proper records of purchase, insurance, and sale. Today, in a time of complicated taxes, these procedures are more important than ever. Many collectors have found to their chagrin—and occasionally expense—that the lack of proper records of purchase has hindered the disposal of a collection or a single item, particularly if by donation. With constantly rising theft, too, a good system of record-keeping is increasingly important.

In the old days, collectors used nonchalantly to record the source and purchase price directly on a manuscript in pencil. Thousands of autographs now in collections bear such markings, or have dealers' prices written on them along with notes reading, usually, "very rare" or, less optimistically, "scarce." Incidentally, such penciled notes should *not* be erased. They do not injure the paper and can be of considerable significance in establishing provenance, since the hands of many old-time dealers and collectors can be recognized by professionals or by collectors who have handled large amounts of manuscripts.

Today it is considered bad form to write anything on manuscripts. Since (for reasons discussed below) other paper, unless acid-free, should not come into contact with manuscripts, the collector is obliged to keep his purchase record separate, usually on file cards.

Each autograph should be listed on a separate card, with author, source from which obtained, date of accession, and cost. A further refinement is to include the exact measurements of the manuscript, useful in identifying it if it is lost or stolen. A complete transcript of the manuscript is never a bad idea, and making one is excellent exercise in learning to read old handwriting. Facts about the autograph such as exhibitions, other copies, repairs, and publication should be recorded too. Some of this infor-

mation is highly fugitive and, once lost, extremely difficult to locate again.

Bills of sale should be scrupulously preserved along with the card and its information. Most dealers give a sales slip with any autograph purchased, on which they list the autograph—for example, “Charles Dickens, ALS to Charles Macready, 25 April 1867, 2 pp., \$250.” The letterhead of the dealer often reads “All Autographs Guaranteed Genuine.” If it does not, the collector need not hesitate to ask for such a statement. There is no good reason for a dealer to refuse to guarantee his goods, and the collector should not be shy about asking for a guarantee or intimidated into not getting one. As noted in chapter 2, auction houses do not for the most part issue such guarantees, but evidence of purchase should be very carefully preserved in the interest of the collector and his heirs. The source from which an item is purchased is always important.

When groups of manuscripts and autographs are bought, record-keeping becomes much more involved. If a group of letters is entirely from one writer addressed to a single recipient, it can be permanently treated as a group, but if, as often happens, a large group of miscellaneous letters is purchased for a lump sum, then the best method for record-keeping is to break down the sum and assign a figure to each letter on a pro rata basis.

Many collectors use their record cards for recording also the prices of similar material, gleaned from catalogues of dealers and auction houses. This is not always so good an idea as it sounds. Collectors have a tendency to get carried away with cited prices and to take an adventitious view of their own possessions. If a collector owns a routine Lincoln endorsement (“Let this man be given the oath . . .” regarding amnesty is the most common form) for which he has paid around \$500, it is meaningless to make notes of prices of Lincoln endorsements relating to military movements, which may be worth several thousands, or worse yet to list Lincoln ALSs and significant documents, which cost upwards of \$5,000 or \$10,000. This very common practice among collectors has led—or rather misled—the families of deceased collectors into thinking the collections they have inherited are much more valuable than is actually the case. (As for marking higher prices on one’s autographs than were paid, that is worse than cheating at solitaire.) Any cataloguer in an auction house or experienced dealer has come across heirs who were left an autograph collection with such notes, and who were disappointed—and often disbelieving—when the true value of the collection was pointed out to them.

It is perfectly fair, of course, in the example mentioned above, to list other Lincoln endorsements that are truly comparable. If the collector

bought his Lincoln for, say, \$200, then it can be important to know that recent sales have been around \$500, *if* the material is genuinely comparable in content and condition.

Preservation

Before the invention of the vertical file, our ancestors, unaware that later generations would be collecting their manuscripts, had the habit of tying up "papers" (i.e., manuscripts), usually with ribbon or string, and docketing them by group with the name of the correspondent and/or the subject. (The government in England often used red tape instead of string; hence, the term "red tape" in connection with bureaucracy.) Such a "bundle" constituted a "file" and could be called for exactly as files are called for today except that all the papers then had to be untied and unfolded and, after reading, folded and tied again. This procedure was very hard on manuscripts, but the paper of earlier centuries had rag content and was able to survive, and the dockets found on old papers have preserved invaluable information and are often valuable autographs themselves. It is not uncommon to find such groups of papers still tied and folded in old collections. They should be immediately unfolded and placed on a flat surface, for gradual unwrinkling, between two sheets of acid-free paper. A heavy book laid on top as a paperweight is all right, but it should not come in direct contact with the manuscript. All paper clips, straight pins (used even now in England), ribbons, and the like should be removed. Seals, if found intact and not disintegrated, which is rare, should be left in place.

The ultimate enemy of manuscripts is fire, but acid is the runner-up. Probably more manuscripts have been destroyed by acid than by fire because more precautions have been taken against fire than against deterioration by acid, a hazard little understood until recently. Every dealer and librarian can tell stories of autograph collections carefully preserved in folders and frames with the result that the paper either degenerated completely or was left with ugly and extremely difficult-to-remove tape stains.

Today, there is no excuse for such accidental destruction of valuable papers. "Acetate" folders made of cellulose are available at any stationer's store and at many variety stores. These usually have been designed for holding photographs or stamps but serve just as well for autograph collections. When in doubt, the collector should always ask for "acid-free" material to use with his autographs.

The autograph collector can learn much from the stamp collector with regard to the preservation of paper; the materials concerned are quite similar, stamps being if anything more delicate and their colors even more likely to fade than ink. Pages prepared for the albums of philatelists are likely to be equally useful to the autograph collector.

The acetate folders may be kept in an ordinary punched binder, but at a rather modest cost the collector can have a simulated-leather binder stamped in gold with the title of his collection: "Generals of the American Revolution," "British Prime Ministers," and "Opera Stars" would be examples. Such binders or albums are supplied by firms producing philatelic supplies; their albums are ordinarily for specialized stamp collections, but the firms will of course print whatever title the collector wants on an album. The albums cost around \$20 each and may be purchased with a slipcase box for about \$5 extra. One of the firms specializing in making these albums to order is the Beard Publishing Co., 1848 West Seventeenth Street, Santa Ana, California 92702.

Beyond putting manuscripts in acetate folders and albums, if desired, and being certain that they do not come in contact with tape and paper of high acid content, the next rule for the autograph collector is: Don't "do too much" with or to autographs. Collectors have a tendency to "worry" their manuscripts, to do them up in all sorts of wrappings and, worst of all, to store with them related miscellaneous materials such as engravings, stamps, photographs, clippings, and other paper or vellum memorabilia, including the bills for purchase. Although such material should indeed be preserved, it should never be allowed to come into direct contact with the autographs for any long period of time. It is direct contact that results in "off-setting" (the brown outline stain when the paper is finally removed) and actual rotting. Photostats, engravings, newspaper clippings, and other memorabilia are usually printed on highly acid paper. They should be stored in acid-free folders, but *never* (to repeat) with a collector's autographs. Paper clips and staples, it need hardly be said, are not to be thought of in connection with manuscripts. Anyone who has handled even recent business files knows how quickly a paper clip destroys paper.

The average American house, which tends to be overheated and very dry, is not the best place for the preservation of manuscripts. On the other hand, its atmosphere does at least prevent humidity, which leads—sometimes very rapidly—to mold. Excessive humidity has always been a hazard in the collecting of books and manuscripts in certain parts of the United States, notably the Southeast. Collectors living in very humid areas should try—with dehumidifiers—to keep the relative humidity around their autographs

at not more than 70; around 50 is best. Cold is of little concern to the autograph collector. Capt. Robert Falcon Scott's diary was found perfectly preserved after his death near the South Pole. The rays of sunlight, however, are a real danger. Manuscripts should never be exposed to direct sunlight.

The albums in which autographs are stored, the shelves on which they rest, and filing cabinets if they are used (with acid-free file folders) should be kept clean and well dusted, as dust carries all sorts of particles dangerous to paper. Needless to say, damp places like basements are not the proper storage areas for manuscripts, nor are dusty attics acceptable. "Foxing" (mold growth in rusty patches) can be prevented with small sachets or dishes of the chemical called *thymol* placed on shelves or in cabinets. The circulation of air around paper is beneficial; therefore, no autograph ought ever to be sealed up too tightly, and there is nothing injurious in taking manuscripts out from their storage places for occasional airing the way stamp collectors take the stamps out of acetate pockets.

Framing

Light, from the sun or an artificial source, fades manuscripts. Plexiglas or "nonreflecting glass" can cut down on the intensity of the rays and afford some protection, but it cannot prevent the fading. There is no getting around that fact of nature. Therefore, as a rule, valuable manuscripts ought not to be framed and displayed. An autograph of lesser value, a signed photograph of a favorite actress perhaps, is a much better choice for framing than a letter of George Washington's. Needless to say, if framed, autographs should never be hung in direct sunlight. Even reflected daylight is dangerous, and so is fluorescent lighting, but it can be covered with plastic filters to eliminate some of the dangerous rays.

Few collectors are craftsmen enough to mat and frame autographs; most prefer to leave the work in the hands of professionals. When giving an autograph or signed photograph to a framer, however, the collector should ask that the matting board used be "museum board," which is acid-free. Of the several thicknesses of this board available, one should be chosen that prevents the autograph from resting directly against the glass of the frame and also permits some circulation of air. Hinging should be done with gummed paper. Masking tape, Scotch tape, and other pressure-sensitive tapes should *never* be used, nor should the autograph ever be pasted down, even to prevent buckling or wrinkling. The framer should never be allowed to cut an autograph or trim the margins of a manuscript.

The engravings that are so often framed with autographs must not come into contact with the autograph itself; the same is true for any of the memorabilia combined with the autograph.

Repairs

If few collectors have the taste or talent for doing their own framing, even fewer are likely to have the great skill and experience required for making repairs on manuscript material. The repair and restoration of manuscripts is an ancient craft, a part of bookbinding, practiced by very few today and naturally extremely expensive.

The simple process called "lamination"—i.e., putting a manuscript between two sheets of plastic material—should never be employed on collectible autographs. The process is of such recent date that it is not yet known how time will affect manuscripts thus treated. If a manuscript is in poor physical condition, the proper process is "silking," which is applying a gauze with starch or wheat paste over holes, burns, and other damaged areas in a manuscript. This is a relatively simple repair, although—again—not for the amateur to attempt. It should be made only when absolutely necessary to prevent further disintegration of the manuscript.

Paper—damage to it and possible repairs and restoration—is the subject of a remarkably clear and concise pamphlet by the conservators of the Museum of Fine Arts, Boston, Francis W. Dolloff and Roy L. Perkinson: *How to Care for Works of Art on Paper* (1971), published by the Museum and available from it at \$2.50. It is highly recommended for the autograph collector.

Protection

The collector who wants to insure his autographs may be shocked when he inquires at insurance companies about the requirements and rates. Manuscripts and autographs are ordinarily covered only by a "Fine Arts" policy. Rates are very high, five cents a thousand; they began rising sharply in the late 1960s. Even at such rates, the collector may find that insurance companies are not particularly eager to issue policies on collections of rare books, manuscripts, and autographs (banks are notoriously suspicious of lending money on them, too). The reason of course is that unique material, which autographs perforce are, is difficult to appraise because comparisons are hard to find, and such material is a fruitful source of dissension when it comes to settling claims. If the collector already has

a policy covering paintings and other objects of art, he will find it easier to get insurance on his autographs.

If it should be necessary to mail autographs, insurance up to \$10,000 may be arranged at the United States Post Office on registered mail. Autographs and manuscripts must be sent, according to Post Office rules, by first-class mail since they are handwritten material.

In the event of an autograph collection's being stolen, a list of the material (one of the reasons why an accurate inventory of any collection is a necessity) should be furnished immediately to the F.B.I., which has an art theft division whose record of recovery is very impressive. A list should also be furnished to the *Antiquarian Bookman*, Box 1100, Newark, N.J. 07101, which will print it without charge. The *AB* is read by nearly every book dealer in this and numerous other countries, and many stolen items have been recovered through a notice in its columns.

Appraisals

Appraisals of any fine art, including autograph collections, are made for 1) insurance, 2) probate, or 3) donation. For the purpose of insurance, an appraisal is made on the basis of the probable cost of replacing the property if it is lost, stolen, or destroyed; "replacement value" is the term used. For probate or donation, the appraisal is made on the basis of "fair market value," which is defined as the price at which the property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or sell and both having reasonable knowledge of the relevant facts regarding the property.

The "fair market value" may be relatively easy to ascertain in real estate or jewelry, but in fine art it is often very difficult to arrive at such a price. When estimating autographs, appraisers rely heavily on the records of public auction sales or printed catalogues of dealers, seeking comparable items. The key to the process is finding truly comparable items, and it is for their knowledge of such items, knowing where to locate the record if challenged, and their experience in handling similar material that fine arts appraisers are paid. As an Internal Revenue Service pamphlet says:

The principal method for determining the value of books, manuscripts, autographs and related items is by selecting comparable sales and adjusting such prices according to the differences between the comparatives and the item being evaluated. This is a complex and technical task that, except where the collection is of small value, should be left to the expert appraiser.

Many collectors have appraisals made by dealers from whom they have purchased items for their collections. The autograph-collecting world is a small one, and there are only a few qualified appraisers. If most of a collection has been bought from one dealer, as is often the case, it is generally better *not* to have him do the appraisal, especially if it is for donation, since there may rightly be the suspicion that the dealer takes an overly ambitious view of material he has handled.

Appraising is expensive: most professionals charge around \$200 per day, plus expenses if the collection is at some distance. The auction houses usually charge 1½ percent of the appraised value up to \$50,000, and 1 percent on any amount in excess. However, there is often a partial rebate if the collection is later consigned to the house for sale.

An appraisal made for any purpose should always include a complete description of the property, itemized and including such facts as publication, authentication by experts, and physical condition, all of which bear on its probable value.

Copying

Whenever the complete papers or letters of notable men or women are to be published, editors or publishers often seek out the owners of literary or historical autographs to ask permission to copy and/or publish the material. Such requests are flattering, but it is of course the owner's decision as to whether he will permit the copying. He should always be aware that in most cases (it is impossible to make a flat rule) the monetary value of his autograph will go down if it is published, or even copied by a scholar or institution, and that once it is copied, an infinite number of further copies may be made and circulated. With regard to publishing or circulating literary material still in copyright, the collector should know that, generally speaking, the complicated law of copyright provides that although he may own the physical material, the publication rights are vested in the writer until he gives his permission for its printing.

Disposing of a Collection

Collectors obliged to sell their autographs often turn to the dealers from whom they have purchased. If the collector himself has kept proper records, he will know what his collection cost him, and if he has made some attempt to keep up with the market, will have some idea as to what it

might bring. He should be prepared with an asking price; dealers are extremely reluctant to make offers, for the obvious reason that they are then both buyer and seller. If the collector has autographs he purchased a long time earlier and he has not kept up with the market, or has inherited a collection and does not know what it is worth, or has material he bought relatively cheaply but which is currently popular (today, for example, the American Revolution), he will often send it to auction.

The commission rates vary at the principal auction houses that sell autographs, but are usually around 25 percent for individual lots that sell below \$500; 20 percent, between \$500 and \$3,000; 15 percent, between \$3,000 and \$10,000; 12½ percent, over \$10,000. The average collector will pay around 20 percent, but it must be noted that auction house commissions rarely include insurance (which can be quite expensive), and there are often special charges for advertising and illustrations. If the collector has quite valuable or unusual material, he should not hesitate to try for a special, lower rate: commissions are often negotiable.

An autograph collection or individual autographs of importance are splendid gifts to be made to institutions, and since 1917, the federal government has provided a measure of tax relief to donors of books and manuscripts to tax exempt institutions. There have been many modifications of this tax relief, most recently in 1969. The Tax Reform Act of that year provides that manuscript materials, collected or inherited, are capital gain property and if given to an institution, "the deduction may be as much as the fair market value at the time of the contribution—i.e., the basis (cost) to the donor plus the appreciated value while he has held it." An important provision is that to get full credit on one's taxes, it is necessary to donate the property to be used by the charity directly in its exempt functions. In other words, if the collector gives his autographs to a research library where they will be used by students, he may receive the full charitable deduction on his income tax; if he gives the autographs to a church, which then sells them in order to raise money for its tax-exempt purposes, he can deduct only his cost plus 50 percent of any increase in the value of the autographs since he bought them, rather than 100 percent as in the first example. "All gifts of capital gain property to qualifying charities remain subject to a deduction ceiling of 30 percent of an individual donor's adjusted gross income."

The Internal Revenue Office publishes an excellent guide to the appraisal of gifts entitled "Valuation of Donated Property" (Publication 561, from IRS, Washington 20224).

PUBLICATIONS ABOUT AUTOGRAPHS AND AUTOGRAPH COLLECTING

- Appleton's Cyclopaedia of American Biography.* 6 vols. New York, 1886-89. (Hundreds of facsimiles of the signatures of well-known Americans are to be found in this biographical dictionary. Many of the reproductions in this book have been made from this reference. One of the peculiarities of *Appleton's* is that it contains about one hundred biographies of persons known to be nonexistent. Scholars have identified these, and they are listed in the *American Historical Review* Vol. 42 (1937), 680-90.)
- Benjamin, Mary. *Autographs: A Key to Collecting.* 313 pp. Illus. New York, 1963. (The best current book on autographs. Most of the examples are drawn from American history.)
- Boston Athenaeum. *Library and Archives Conservation.* 255 pp. Boston, 1972. (Important for the collector interested in the details of restoration, repair, and preservation.)
- Broadley, A. M. *Chats on Autographs.* 384 pp. Illus. New York, 1910. (Mainly a description of the author's own collection, but with 135 facsimiles, many of which are interesting.)
- California Calligraphy. *Identified autographs of personages connected with the conquest and development of the Californias.* 59 pp. Illus. Ramona, California, 1972.
- Charnwood, Lady Dorothea. *An Autograph Collection and the making of it.* 292 pp. Illus. London, 1930. (A well-known book on autographs, but full of inaccuracies. The author adduces Michelangelo as an example of the artist who died in the flower of his manhood—he was eighty-nine.)
- Collector, The. *A Magazine for Autograph and Historical Collectors.* New York, 1887-. (Published by Walter R. Benjamin, Inc., A catalogue, but also containing essays on autographs and autograph collecting; very well written and with many useful hints for the collector.)
- Farrer, James Anson. *Literary Forgeries.* 282 pp. London, 1907. Reprinted, Detroit, 1969. (Interesting, but rather thin, essays on famous historical and literary forgeries.)
- Geigy, Karl. *Handbook of Facsimiles of Famous Personages.* 296 pp. Basle, 1925. (The best book of facsimiles for European notables. Very few American autographs are included.)
- Hamilton, Charles. *Collecting Autographs and Manuscripts.* 269 pp. Illus. Norman, 1961. (A survey of the autograph-collecting field with many anecdotes by a leading dealer and auctioneer.)
- Hill, George Birkbeck. *Talks About Autographs.* 191 pp. Boston, 1896. (Rambling notes written in an unrelentingly "literary" style, mainly describing his own collection.)
- King, A. Hyatt. *Some British Collectors of Music. c. 1600-1960.* 178 pp. Cambridge, 1963. (A model history of one area of autograph collecting.)
- Joline, Adrian H. *Rambles in Autograph Land.* 334 pp. Illus. New York, 1913. (Tiresome recollections by an important collector. The sale of his library and autograph collection occupied nine days in 1914/15, with nearly five thousand lots. The quality of the facsimiles—mainly of English writers—is excellent.)
- McKay, George L. *American Book Auction Catalogues, 1713-1934.* 560 pp. New York, 1937. Reprinted Detroit, 1967. (Important for the autograph collector interested in provenance, as the sales of collections and the location of copies of the catalogues in libraries may be traced through this compilation.)
- Madigan, Thomas F. *Word Shadows of the Great.* 300 pp. Illus. New York, 1930. (The best book of recollections by an old-time dealer who handled many important manuscripts, particularly in American historical material.)
- Manuscripts. New York, 1948-. (Published quarterly by the Manuscript Society, an organization of autograph and manuscript collectors. Indispensable for the autograph collector's reference shelf.)
- Pierpont Morgan Library. *The Mary Flagler Cary Music Collection.* New York, 1970. (Catalogue of a major collection of over one hundred and fifty autograph music manuscripts of the greatest composers and more

- than three thousand autograph letters and documents. The facsimiles are of superb quality.)
- Morrison, Alfred. *Catalogue of the Collection of Autograph Letters and Historical Documents*. 13 vols. Illus. London, 1833–97. (Catalogue of one of the greatest autograph collections ever formed, with much useful reference material and fine illustrations.)
- Munby, A. N. L. *The Cult of the Autograph Letter in England*. 117 pp. London, 1962. (An engaging history of the hobby at its high point in the nineteenth century.)
- Nash, Ray. *American Penmanship, 1800–1850*. 303 pp. Illus. Worcester, 1969. (The introduction contains an important discussion of early American handwriting.)
- Notlep, Robert. *The Autograph Collector. A New Guide*. 240 pp. Illus. New York, 1968. (Primarily written for the beginning collector interested in contemporary autographs.)
- Schang, F. C. *Visiting Cards of Celebrities*. 271 pp. Illus. Paris, 1971. (A delightful book by a collector in a highly specialized area, lavishly and charmingly illustrated.)
- Scott, H. T. *Autograph Collecting*. 415 pp. London, 1894. (The best of the older books on collecting.)
- Sims, George R. *Among My Autographs*. 177 pp. London, 1904. (Description of one man's collection.)
- Smith, Robert H. et al. *The Shelley Legend*. 343 pp. Illus. New York, 1945. (A fascinating and very controversial book on the posthumous development of Shelley's reputation, with important material on the forgeries by "Major Byron.")
- Sullivan, George. *The Complete Book of Autograph Collecting*. 154 pp. Illus. New York, 1971. (Aimed at the young collector interested in contemporary "celebrities.")
- Thoyts, E. E. *How to Read Old Documents*. 143 pp. Illus. London, 1893. Reprinted, 1972. (Basic introduction for collectors interested in medieval and Renaissance English manuscripts.)
- Winternitz, Emanuel. *Musical Autographs from Monteverdi to Hindemith*. 2 vols. Illus. New York, 1965. (The most important book in the field of musical autographs, with an immense array of facsimiles.)

AUCTION HOUSES AND DEALERS IN AUTOGRAPHS

NOTE: The catalogues of auction houses are obtained by subscription. At most auction firms it is possible to subscribe only to autograph catalogues without receiving those in other fields.

Auction Houses

Christie's
8 King Street, St. James's
London SW1Y 6QT England

Coins & Currency, Inc.
129 South 16th Street
Philadelphia, Penna.

George Rinsland
Americana Mail Auction
4015 Kilmer Avenue
Allentown, Penna. 18104

Sotheby & Co.
34/35 New Bond Street
London, W1A 2AA England

Sotheby Parke Bernet
Galleries, Inc.
980 Madison Avenue
New York, N.Y. 10021

Swann Galleries
117 East 24th Street
New York, N.Y. 10010

Maury A. Bromsen
Associates, Inc.
195 Commonwealth Avenue
Boston, Mass. 02169

Edward J. Craig
Box 509
Oyster Bay, N.Y. 11771

Joan Enders
7305 Aztec N.E.
Albuquerque
New Mexico 87110

Thomas M. Fassett, Inc.
140 Rockingham Street
Rochester, N.Y. 14620

Bruce Gimelson
Fort Washington
Penna. 19034

Goodspeed's Book Shop, Inc.
18 Beacon Street
Boston, Mass. 02108

James Lowe Autographs
73 Pine Street
Box 735 Wall Street Station
New York, N.Y. 10005

Richard Macnutt Ltd.
29 Mount Sion
Tunbridge Wells
Kent, England

Maggs Bros. Ltd.
50 Berkeley Square
London W1X 6EL England

Winifred A. Myers
(Autographs) Ltd.
35 Dover Street
London, W.1 England

Kenneth Nebenzahl, Inc.
333 North Michigan Avenue
Chicago, Illinois 60601

Kenneth W. Rendell, Inc.
62 Bristol Road
Somerville, Mass. 02144

Paul C. Richards
49 Village Drive
Bridgewater, Mass. 02324

Joseph Rubinfine
RFD #1
Pleasantville, N.J. 08232

Charles Sessler
1308 Walnut Street
Philadelphia, Penn. 19107

Anna Sosenko
8 West 62nd Street
New York, N.Y. 10023

John Alan Walker
Box 4841
Panorama City, Calif. 91412

John Wilson
Middle House
New Yatt
Witney, Oxfordshire, England

Dealers

B. Altman
Fifth Avenue and 34th Street
New York, N.Y. 10016

Conway Barker
1231 Sunset Lane
P.O. Box 35
La Marque, Texas 77568

Robert F. Batchelder
1 West Butler Avenue
Ambler, Penna. 19002

Walter R. Benjamin
Autographs, Inc.
790 Madison Avenue
New York, N.Y. 10021

Brentano's Inc.
586 Fifth Avenue
New York, N.Y. 10036

Otto Haas
49 Belsize Park Gardens
London, N.W. 3 England

Charles Hamilton
Autographs Inc.
25 East 77th Street
New York, N.Y. 10021

Doris Harris Autographs
6381 Hollywood Blvd.
Los Angeles, Calif. 90028

John Howell Books
434 Post Street
San Francisco, Calif. 94102

The Jenkins Company
Box 2085
Austin, Texas 78767

Abraham Lincoln Bookshop
18 East Chestnut Street
Chicago, Illinois 60611

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